CHERYL GLENN

THE HARBRACE GUIDE TO WRITING

CONCISE EDITION

The Harbrace Guide to Writing
Concise Edition

Cheryl Glenn
The Pennsylvania State University

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The Harbrace Guide to Writing,
Concise Edition
Cheryl Glenn

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Preface

We live in a world of conflict: school boards and community members argue bitterly over whether to build a new high school; U.S. Supreme Court judges read opinions that call their peers' judgment into question; Palestine and Israel continue to bomb each other's country, while our own country continues to bomb Iraq and Afghanistan.

Fortunately, we also live in a world of resolution and possibility, often contingent on the appropriate words being delivered to the appropriate person. Thus, more than ever before, we need to learn how to use language ethically, effectively, and appropriately to address and ultimately resolve conflict—allowing us to move ahead together and make our world a better place. We need to learn how to use rhetoric purposefully.

The Harbrace Guide to Writing helps students do just that: it helps them use rhetoric to move forward by addressing and resolving problems, whether those problems are social, academic, or workplace. A comprehensive and richly flexible guide for first-year writers—and their teachers—*The Harbrace Guide to Writing* includes a rhetoric, a reader, and a research manual. *The Harbrace Guide to Writing* distinguishes itself from all the other comprehensive writing guides on the market by its sustained focus on the rhetorical situation and on the specific rhetorical techniques that allow writers to shape their ideas into language that is best suited for their audience and most appropriate for their situation. Students will see writing and speaking—using language purposefully—as an integral part of daily life, in and out of school. Thus, *The Harbrace Guide to Writing* is theoretically sophisticated yet not at all complicated.

In each of the four parts, *The Harbrace Guide to Writing* translates rhetorical theory into easy-to-follow (and easy-to-teach) techniques that help sharpen the ability to observe—to observe what words, assertions, or opinions might work best with a particular audience in a specific situation.

Aristotle was the first to coin a definition for *rhetoric,* referring to it as "the faculty of observing in any given situation the available means of persuasion." Notice that Aristotle does not call for overpowering an audience (readers or listeners) with words or images, nor does he push for winning an argument. Instead, he encourages rhetors, or users of rhetoric, to observe. For Aristotle, and all of the rhetorical thinkers who have followed, observation is primary. Before rhetors do or say something, they need to observe, to take the time to figure out what kind of rhetorical situation they're entering. Rhetors must ask themselves: "Who am I speaking to? What is my relationship to that person or group of people? What is the occasion? Who else is listening? What do I want my language to accomplish?" By answering these questions, rhetors establish the elements of "any given situation."

How Does the Book Work?

Rhetorical principles . . .

First, the three chapters in **Entering the Conversation: The Rhetorical Situation** (part 1) introduce students to the rhetorical principles that underlie all writing situations and provide them with a basic method for using those principles:

- To recognize when writing is the best response (or when speaking—or remaining silent—might be more effective)
- To consider strategically their audience and their purpose
- To plan, draft, and revise their language so that it fits the context and delivers the intended message

. . . applied to real situations . . .

Second, the six writing project chapters in **Rhetorical Situations for Writers** (part 2) engage students in real situations that invite response:

- A mini photo essay begins each chapter, relating the chapter's theme to students' own lives.
- A selection of readings illustrates how others have responded to the same subjects.
- A response within a familiar genre (such as memoirs, investigative reports, or proposals) demonstrate how the genre frames an appropriate response to many similar situations.
- A step-by-step guide to writing helps students bring it all together: students establish the elements of their rhetorical situation and work within a genre to create a fitting response.

. . . using a catalog of available means . . .

The Available Means: Strategies for Developing Ideas (part 3) presents the common methods of rhetorical development (definition, description, narration, and so on) not as ends in and of themselves but as means available to students as they analyze, develop, and present ideas. A conscious knowledge of these means will trigger students' thinking and writing, making part 3 a handy reference as students work through their projects in part 2.

. . . and with rhetorical reference materials

Rather than present a series of lock-step procedures for students to follow as they approach a research project, the research manual in **A Guide to Research** (part 4) draws students into research as a rhetorical activity. Students will

learn to see research assignments not as a set of rules and requirements but as an effective way of responding to certain rhetorical exigencies.

Benefits of Using *The Harbrace Guide to Writing*

- **Flexible organization.** Instructors can use this textbook in the order it's arranged or skip around. It's that flexible. Four simple parts each have a clear purpose and organization. Part 1 provides an overview of rhetorical principles and applications to which students will return throughout the semester. Part 2 consists of six writing projects, from which the bulk of students' assignments can be chosen. Parts 3 and 4 act as reference materials for students as they work on their projects.
- **Concise introduction to the rhetorical situation.** The three brief chapters in part 1 offer an introduction to rhetoric that is both adaptable to any composition classroom and transferable to students' other writing tasks. On its own, part 1 serves as a quick reference to help students in any writing context across the curriculum and beyond; together with the rest of *The Harbrace Guide to Writing*, it provides strategies and opportunities for thinking and writing.
- **Manageable approach to writing projects.** Step-by-step writing guides in each chapter in part 2 help students through the processes outlined in part 1: understanding the rhetorical situation (by identifying an exigence and locating an audience), identifying a fitting response, and working with the available means. In this way, manageable tasks build toward the completion of a larger writing project in direct, incremental ways.
- **Activities for thinking rhetorically and acting locally.** Activities called **Community Connections** link students to their campus or hometown communities; others—**Your Writing Experiences** and **Write for Five**, for example—connect their everyday writing with more extensive writing projects. Additionally, numerous activities called **Analyzing the Rhetorical Situation** help students understand the elements of a response to a rhetorical situation.
- **View of research as a response.** Because different research questions require different methods, **A Guide to Research** (part 4) includes information on library, online, and field research. As students are drawn into research as a rhetorical activity, they'll see each research assignment not as a set of rules and requirements but as an effective way of responding to a specific rhetorical exigence.

The Harbrace Guide to Writing Flexfiles: Your Available Means

Far more complete than the typical instructor's manual, ***The Harbrace Guide to Writing* Flexfiles: Your Available Means** includes these components and more:

- **Detailed syllabi.** One of three annotated course plans can be followed or consulted when teaching this text in programs that focus on academic writing, writing in the disciplines, or service learning. Activities, exercises, and journal-writing prompts are provided for each class meeting, along with suggested goals, materials for instructors to review, and so on.
- **Sample syllabi.** If your course is organized around genres, themes, or rhetorical methods or is integrated with English21, you'll find syllabi and journal-writing prompts to address those as well—all created for *The Harbrace Guide to Writing.*
- **Instructor's Manual and Answer Key.** Chapters follow the organization of *The Harbrace Guide to Writing,* including an overview of each chapter in the book, suggestions for teaching difficult concepts, and sample responses and guidance for all exercises and assignments.

English21 for *The Harbrace Guide to Writing*

The largest compilation of online resources ever organized for composition courses, **English21** supports students through every step of the writing process, from assignment to final draft. English21 includes carefully crafted multimedia assignments; a collection of essays that amounts to a full-sized thematic reader; a full interactive handbook including hundreds of animations, exercises, and activities; a complete research guide with animated tutorials and a link to Gale's InfoTrac® College Edition database; and a rich multimedia library with hand-selected images, audio clips, video clips, stories, poems, and plays. English21 weaves robust, self-paced instruction with interactive assignments to engage students as they become better prepared and more successful writers.

Additionally, this version of English21 is specifically tailored to *The Harbrace Guide to Writing,* providing twenty additional writing projects to assign to your students, as well as an English21-integrated syllabus to help bring English21 into your classroom.

Access to English21 can be packaged with each new copy of *The Harbrace Guide to Writing.* **English21 Plus**, which includes two semesters of access to InSite, Wadsworth's electronic portfolio and peer review application, is also available with this title. To learn more, visit academic.cengage.com/english21.

CengageNOW for Writing

This powerful and assignable online teaching and learning system contains diagnostic quizzing and multimedia tutorials that help students build personalized study strategies and master the basic concepts of writing. It features reliable solutions for delivering your course content and assignments, along with time-saving ways to grade and provide feedback.

CengageNOW provides one-click-away results: the most common reporting tasks that instructors perform every day are always just one click away in the CengageNOW gradebook. For students, CengageNOW provides a diag-

nostic self-assessment and a personalized study plan that enable them to focus on what they need to learn and guide them in selecting activities that best match their learning styles. Visit academic.cengage.com/now to view a demonstration. To package access to CengageNOW for Writing with every new copy of this text, contact your Wadsworth representative.

Turnitin®

This proven online plagiarism-prevention software promotes fairness in the classroom by helping students learn to cite sources correctly and allowing instructors to check for originality before reading and grading papers. Visit academic.cengage.com/turnitin to view a demonstration.

InSite for Writing and Research™

This online writing and research tool includes electronic peer review, an originality checker, an assignment library, help with common grammar and writing errors, and access to InfoTrac® College Edition. Portfolio management gives you the ability to grade papers, run originality reports, and offer feedback in an easy-to-use online course management system. Using InSite's peer review feature, students can easily review and respond to their classmates' work. Other features include fully integrated discussion boards, streamlined assignment creation, and more. Visit academic.cengage.com/insite to view a demonstration.

Book Companion Web Site

In addition to a great selection of password-protected instructor resources, the free book companion Web site contains many interactive resources for students, including model student papers, links to useful sites, and animated tutorials on researching, revising, grammar usage, and more. The instructor's password-protected part of the site also provides access to the Flexfiles components, including electronic versions of the Instructor's Manual and syllabi.

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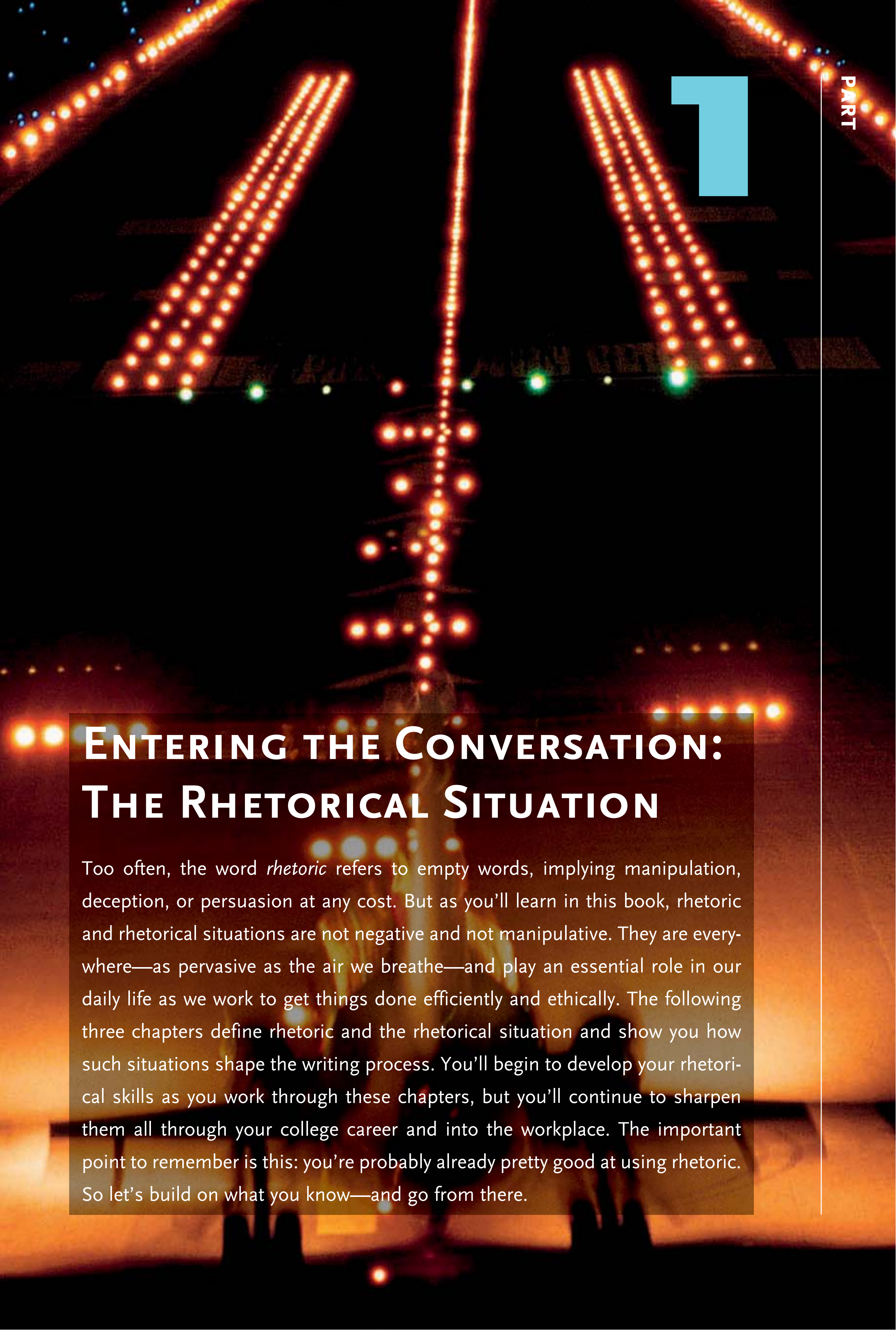


PART 1

Entering the Conversation: The Rhetorical Situation

Too often, the word *rhetoric* refers to empty words, implying manipulation, deception, or persuasion at any cost. But as you'll learn in this book, rhetoric and rhetorical situations are not negative and not manipulative. They are everywhere—as pervasive as the air we breathe—and play an essential role in our daily life as we work to get things done efficiently and ethically. The following three chapters define rhetoric and the rhetorical situation and show you how such situations shape the writing process. You'll begin to develop your rhetorical skills as you work through these chapters, but you'll continue to sharpen them all through your college career and into the workplace. The important point to remember is this: you're probably already pretty good at using rhetoric. So let's build on what you know—and go from there.

Understanding the Rhetorical Situation 1

Rhetoric Surrounds Us

Every day, you use rhetoric. You use it as you read course syllabi and assignments, the directions for hooking up your stereo system, and your mail, as well as emails, newsgroup postings, and instant messages. You also use it as you write: when you submit written assignments, answer quiz questions in class, leave notes for your roommate, and send text messages to your friends. Every day, you are surrounded by rhetoric and rhetorical opportunities. In fact, you've been participating in rhetorical situations for most of your life.

Write for Five

1. Take a few minutes to list the kinds of writing you do every day. Include all instances when you write down information (whether on paper, white board, chalk board, or computer screen). Beside each entry, jot down the reason for that type of writing. Be prepared to share your answers with the rest of the class.
2. Consider five of the types of writing you identified in the first activity. Who is your audience for these different kinds of writing? In other words, to whom or for whom are you writing? What is your purpose for each kind of writing? What do you hope to achieve?

The Purposeful Use of Language and Images

Rhetoric is the purposeful use of language and images. That definition covers a great deal of territory—practically every word and visual element you encounter any day. But it's the word *purposeful* that will guide you through the maze of words and images that saturate your life. When you use words or images to achieve a specific purpose (such as explaining to your supervisor why you need next weekend off), you are speaking, writing, or conveying images rhetorically.

The Greek philosopher Aristotle coined an authoritative definition of *rhetoric* over 2,500 years ago: "rhetoric is the faculty of observing in any given situation the available means of persuasion." Let's take this definition apart and examine its constituent parts.

The faculty of observing in any given situation . . .

"Rhetoric is the faculty [or ability] of observing." Notice that Aristotle does not call for you to overpower your audience (your readers or listeners) with words or images, nor does he push for winning an argument. Instead, he encourages you (as a **rhetor**, or user of rhetoric) to observe. For Aristotle, and all of the rhetorical thinkers who have followed, observation is primary. Before you say or write something, you need to observe, to take the time to figure out what kind of rhetorical situation you're entering. To whom are you speaking or writing? What is your relationship to that person or group of people? What is the occasion? Who else is listening? What do you want your language to accomplish? By answering these questions, you are establishing the elements of the "given situation."

. . . the available means . . .

When you consider "the available means," you evaluate the possible methods of communication you might use. You want to choose the one that will best accomplish your purpose. In other words, should you deliver your message orally (in person or over the telephone), in writing (using email, instant messaging, paper, or a Web page), or via film, video, still images, other visuals, or music?

The spoken word is sometimes most appropriate. If you and a good friend have had an argument, you might not want to put your feelings into writing; it might be better if you simply pick up the telephone and say, "I'm sorry." If you're attending a funeral, you'll want to offer your condolences directly to the bereaved, even if you've already sent a card or flowers. However, if your professor expects you to submit a three-page essay recounting your experiences with technology (a technology autobiography), you cannot announce that you'd rather "tell her" your story. The only means available in this situation is the written word. Or is it? She might be impressed if you prepared an electronic presentation. An essay exam calls for a written response, as do most applications. When you applied to college, you most likely filled out pages of forms, wrote at least one short essay, and took at least one written aptitude exam. If you applied to a performing arts program, chances are that you had to submit a video or audio recording along with your written application. And you may even have had to perform live before faculty members. When you want to invite friends and relatives to celebrate an event, such as a birthday or bat mitzvah, you might telephone them, email them, write them a note, or send out formal invitations, depending on the circumstances. Whatever your daily life brings, you employ a seemingly endless variety of available means of communicating.

. . . of persuasion

The last phrase in Aristotle's definition of *rhetoric* is "the available means of persuasion." Persuasion is not a zero-sum game, with the winner taking all. Think of persuasion as a coming together, a meeting of the minds. Ideally, persuasion results in both you and your audience being changed by the experience. When both parties are changed, however slightly, the rhetorical interaction isn't one-

sided: both sides are heard, and a decision is made that benefits the sender and the receiver(s) of the original message.

Aristotle tells us that rhetoric's function is not simply successful persuasion; rather, it is to "discover the means of coming as near such success as the circumstances of each particular case allow." If your purpose is to get your way, you'll sometimes succeed. But if getting your way is your only persuasive purpose, you're in for a long string of disappointments. Thinking about persuasion in broader terms will not only make you a better writer and speaker but also encourage you to use what you know about rhetoric to achieve a wide range of goals.

Persuasive writers (and speakers) have a clear sense of the rhetorical situation, the context in which they are communicating. No two situations are ever exactly the same. Every situation has both resources (positive influences) and constraints (obstacles) that affect the rhetorical transaction. Those resources and constraints include whatever else has already been said on the subject; when, where, and through what medium the transaction between writer and audience takes place; and the writer's relationship with the audience, the writer's credibility (or believability), and the appropriateness of the message in terms of both content and delivery. Thus, every rhetorical situation calls for you to observe the available means of persuasion as well as the contextual resources and constraints that will affect your persuasive success.

Analyzing the Rhetorical Situation

Choose two of the following situations and note their similarities and differences in terms of speaker or writer, purpose, audience, and available means. Be prepared to share your answers with the rest of the class.

1. It's time for you to bring your spouse and children together to discuss the destination for next summer's family vacation.
2. For the first time, your rent check will be late. You need to explain the reason to your landlord in order to avoid the usual late fee.
3. Your manager needs you to draft a letter to customers explaining a price increase.
4. Your professor has assigned a three-page technology autobiography for Monday.
5. You and your fiancé need to show proof of citizenship to obtain a marriage license.

Recognizing and Analyzing the Rhetorical Situation

You encounter rhetoric—and rhetorical situations—throughout every day, from the minute you turn on the morning news to the moment you close your textbook and turn off the light. To develop your skills of persuasion, you need to be able to recognize the elements of rhetorical situations and gauge your rhetoric accordingly.

A **rhetorical situation** is the context a rhetor enters in order to shape an effective message that can resolve an exigence and reach an intended audience. A rhetorical situation creates a call for change (an exigence), but that change can be brought about only through the use of language, whether visual, written, or spoken text. For instance, by asking a question, your instructor creates a call for change in the classroom. The question just hangs there—until someone provides a fitting response. If the company you work for loses online business because its Web site is outdated, that problem can be resolved only through appropriate use of text and visuals. Once the fitting response comes into being, the call for change ("I need an answer" or "We need to update our Web site") is either partially removed or disappears altogether; then it is satisfied.

Often, a rhetor quickly recognizes the inherent exigence of the rhetorical situation; it may be as obvious as a teacher's question. At other times, the rhetor needs to examine all the factors and decide exactly what constitutes the rhetorical situation and then the exigence. If a company is losing online business, the reason may well be that its Web site is outdated. But the problem could also be that employees aren't responding in a timely fashion to Web-based inquiries or orders. It could be that competing products have taken business away. Or there may have been a slump in the economy, causing a drop in online business in general. Correctly pinpointing the exigence is crucial to a successful response.

Analyzing the Rhetorical Situation

Working with several classmates, create a narrative based on the rhetorical situation diagram on the facing page. First, you'll need to think of an exigence, a rhetor, a message, and an audience. Then, you'll embody these elements in the context of a story told either graphically (through photos or images clipped from magazines or newspapers, graphics from other sources, or your own drawings) or verbally (through words). Be prepared to share your graphical or verbal narrative with the rest of the class and to explain it in terms of the elements of the rhetorical situation diagram.

Sample analysis of a rhetorical situation

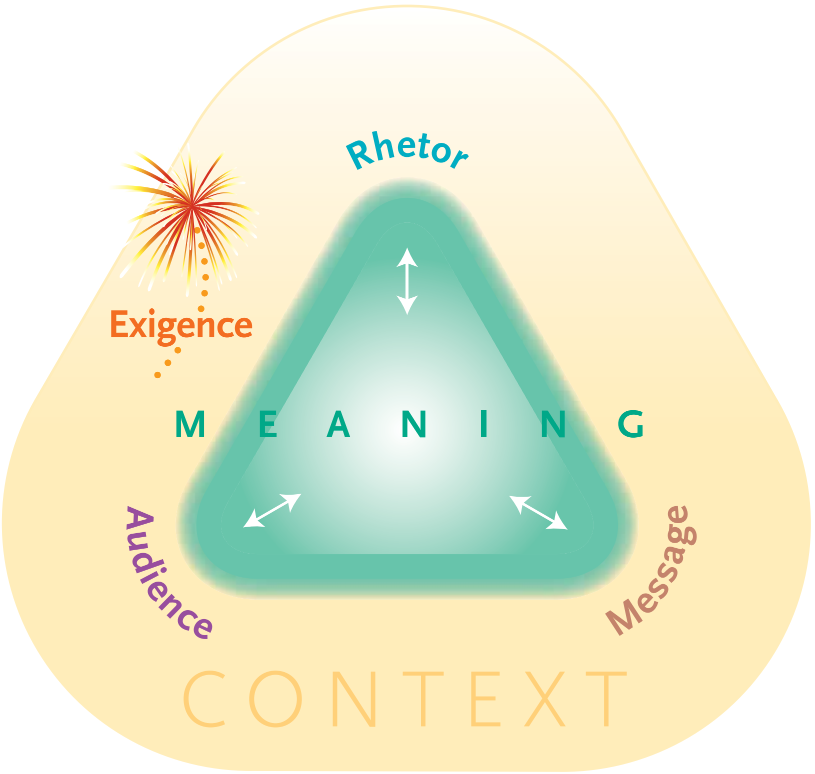
If the idea of a rhetorical situation still seems unfamiliar, consider wedding announcements (or invitations). You've probably received or seen announcements of weddings or commitment ceremonies that are some variation on the one shown on page 8. Such an announcement is rhetorical: it conveys a purposeful message from a sender to a receiver. In doing so, it embodies every element of the rhetorical situation: exigence, purpose, sender, message, receiver, and context.

In this case, Rosalyn Marie Collings and Daniel Jacob Eves were married, which created an exigence. Bruce and Patti Collings, Rosalyn's parents, felt a need to respond to that exigence, so they sent out a message announcing

RHETOR The rhetor (also called speaker, writer, or sender) is the person who identifies (or creates) the exigence and prepares a fitting rhetorical response, a response that forwards his or her purpose.

MESSAGE The rhetor uses language and the available means of communication to shape and send a message that is appropriate to the rhetorical situation and that will fulfill his or her purpose.

AUDIENCE The rhetor also needs to consider the nature and disposition of the audience, the person(s) who will read, hear, or see the message within a specific context. The audience may be able to act on the message to resolve the exigence; therefore, the audience may be able to help the rhetor achieve his or her rhetorical purpose.



EXIGENCE To shape a fitting response to a rhetorical situation, the rhetor identifies a call for change, the exigence. In a rhetorical situation, that exigence can be resolved only through a response using language.

CONTEXT The context (the setting in which the rhetorical transaction takes place) can affect the success of any communication. The context for a rhetorical situation includes resources (positive influences and available means that contribute to the rhetor's message) and constraints (obstacles that could inhibit the resolution).


Bruce and Patti Collings
are pleased to announce
the marriage of their daughter
Rosalyn Marie
to
Daniel Jacob Eves
son of Robert and Trisha Eves
on Friday, July twenty-fifth
two thousand and three
in the St. George Utah Temple
You are cordially invited to attend
an open house held in their honor

Saturday, July 26, 2003
6:30-8:30 p.m.
1418 North 1350 West
Provo, UT 84604

Friday, August 15, 2003
6:00-8:00 p.m.
116 Longmeadow Lane
State College, PA 16803

All wedding announcements embody the elements of the rhetorical situation.

the marriage. Their message arrived in two forms, print and visual: a formal announcement and a color photograph of the couple. And Bruce and Patti clarified the rhetorical purpose of their message by inviting people to a celebratory open house. The meaning of this wedding announcement, like the meaning of any message, resonates within a specific context. First, the announcement is for a wedding, a joyous celebration that includes gift giving and food. Second, it's a joyous affair for specific people. All the receivers of the message know the newlyweds or their parents; otherwise, they'd be puzzled to receive it. The context also includes the two open houses. Intended receivers will know that the marriage took place in Utah, the home of both families, and that the couple are graduate students in Pennsylvania, where many of their friends live. Having two open houses allows receivers in each state to attend the one more conveniently located for them.

Analyzing the Rhetorical Situation

For each of the rhetorical situations below, try to identify the exigence, rhetor, audience, message, and context.

1. You've just received an email from a guy you met at summer camp several years ago, and you want to catch up with him.
2. You have won a full scholarship to college, and you need to ask your mom and dad for a car loan.

3. You've been asked to make a toast at a reception celebrating your parents' or grandparents' wedding anniversary.
4. You need to request permission to enroll in a class that is required for your field of study but is already full.

The decision to engage

Rhetorical situations may call for your attention, as when you receive a wedding announcement, or they may arise from your interpretation of some event. For instance, if you're in the market for a new car, you might be tantalized by an advertised price for a car that interests you, only to arrive at the dealership and discover that the marked price is different. If the price discrepancy catches your attention—so much so that you want to enter the rhetorical situation—then that's your exigence.

You'll next have to decide if you want to attempt to change the situation rhetorically. If you choose to say something about the discrepancy, you'll have to decide on your purpose, the type of message you want to send, how to send it, and to whom. You'll also need to take into consideration the constraints on your message: perhaps the advertised car had higher mileage than the one on the dealer's lot, or perhaps the advertised price had a time limit. If you want to enter the rhetorical situation, you'll need to shape it in a way that allows you to send a message. If you're annoyed by the price discrepancy but walk away because you don't want to negotiate with the car dealer, then you've actively perceived the rhetorical situation and been an audience for a message. But you have chosen not to act rhetorically.

As you go through your daily life, you'll encounter rhetorical situations that you'll decide to enter—and some that you'll decide to pass by. You may be a witness to an accident (someone who perceives a rhetorical situation) and volunteer to testify (an active rhetor); you might identify an old friend from a newspaper photograph (an active audience) and decide to email him (an active rhetor); you might hear a song on the radio (an active audience) and decide to perform it (an active rhetor); or you might begin introducing yourself to people in an online chat room (active perceiver, audience, and rhetor). Whatever the situations are, whether they are spoken, printed, online, or delivered in some other way, it will be up to you to decide how or whether you want to act on them.

As a responsible rhetor, you need to understand the elements and the limits of any rhetorical situation you decide to enter.

- You identify or establish the exigence that impels you to enter the situation: What is it that tugs at me? Why do I feel the need to speak, write, take a photo, share an image?
- You connect the exigence with your purpose, asking yourself: What is it that I want to and can accomplish with rhetoric? How can words or visuals alleviate or eliminate that exigence? For example, if you want the car dealer

to sell you the car at the lower price, you need to discuss the lower, advertised price.

- Knowing that the purpose depends also on the nature and disposition of the audience, you carefully consider the composition of that audience: Who is the audience? What are they like? What opinions do they hold? What are their feelings about this exigence? How will they react to my message? In terms of the sale price of the car, will you be dealing with the dealership's owner, who wrote the newspaper ad, or with a salesperson, who works on commission? Different audiences have different needs and expectations, some of which can be met by a responsible rhetor.
- You also want to keep in mind whatever else has already been said on the subject. For example, if the local newspaper has recently run a story on bait-and-switch advertising, you'll want to keep that in mind. If the car dealership runs a series of television commercials, bragging that it guarantees the lowest prices or that it stands by its advertising, then, as a responsible rhetor, you'll want to use this information.
- You know that you should shape a fitting response to the situation, whether that fitting response is spoken, written, or sent electronically. Coloring the text of the message will be your tone, which projects an attitude to the intended audience. For example, a positive declaration of belief in the car dealer's written or televised guarantees might be the most fitting and productive way to respond to the car pricing exigence. When shaping a fitting response, you need to be fully aware that you can come only as close to persuasion as the rhetorical situation allows. A responsible rhetor cannot do or expect more.

Your Writing Experiences

1. When was the last time you felt compelled to write to someone? Write for five minutes about what you wrote, to whom, and why. Also identify the means of communication you used: handwriting or word processing, sent through the mail or electronically (email or text messaging). As you look back on it, what were the elements of that rhetorical situation? How did you make your response a fitting one, even if you did so unconsciously?
2. Think of a time you identified an exigence but didn't respond. Write for five minutes, describing that exigence and explaining why you didn't write or speak in response to it. If you could do it over, how might you respond? How would you take into consideration each element of the rhetorical situation, coming as close to persuasion as conditions allowed?
3. What have you learned from reading this section that you didn't know when you started? How might the information given about the rhetorical situation help you? Is there a rhetorical situation that is tugging at you now? If you decide to enter that rhetorical situation, how will you do so? How will you take into consideration each element of the rhetorical situation?

Protests are common responses to political exigencies.

Identifying and Shaping Reasons to Write

The photograph records a moment in the women's suffrage movement. In 1917, a group of women stood in front of the White House, holding banners that urged President Woodrow Wilson to support their cause. These women, representing all the women and men active in the nation's suffrage movement, sent the following message to a specific audience (the president): "Mr. President, how long must women wait for liberty?" That message was an authentic response to a rhetorical exigence: women did not have the right to vote. The purpose of the message was to win that right to vote—a right African American men had gained in 1870 but American Indian men and women would not gain until 1924.

What is exigence?

A **rhetorical exigence** is a problem that can be resolved or changed by discourse (or language). The problem of women not having the right to vote was eventually addressed in 1920, by the Nineteenth Amendment to the U.S. Constitution: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex." Clearly, resolution of this problem came about through written discourse. The women in the suffrage movement worked successfully within the constraints of a rhetorical situation.

All effective discourse arises from a reason to use words or visuals. All successful rhetoric (whether verbal or visual) is an authentic response to an exigence, a real reason to send a message. You've undoubtedly had many real reasons to write. You, too, have set out to resolve a problem, using words or visuals. Maybe you and your partner have had an argument, and now you're both angry. That's a problem. To resolve that problem, you might compose an email, plan what you'll say over the phone, put together a visual apology of some sort, maybe even send an e-greeting. Your audience is your partner, and your purpose is to restore your good relationship. The medium through which you deliver

An e-greeting can be an appropriate response to an emotional exigence.

your message—spoken or written words, prose or poetry, original or borrowed visuals—is up to you. You'll want to deliver your message in a way that seems most appropriate. However, if you're not close to a computer, chances are you won't be able to send an e-greeting. If you and your partner are too angry to speak, you're probably better off using written words or visuals. It all depends on the elements of the specific rhetorical situation.

An exigence is a problem . . .

A rhetorical exigence is a problem. Exigencies can be political or social problems, such as the denial of voting rights to women. Exigencies can also be emotional problems, such as an argument with your partner. But exigencies are not limited to the political, social, or emotional realm; they can also be financial, religious, educational, or psychological. As long as a problem can be resolved only through discourse, it is a rhetorical exigence.

Every day, people respond to problems that can be resolved only through the use of words or images. Exigencies for writing (or speaking or creating visuals) extend far beyond those created by academic assignments. In fact, every time you respond to (or consider responding to) a rhetorical problem, you've recognized or created an exigence. Whether you're texting in a chat room, following newspaper reports of your city council's spending patterns, listening to your children arguing, or reading personal ads, you can recognize a call for a rhetorical response.

The Meeting Place
Brought to you by The Santa Fe New Mexican
Look for The Meeting Place in the Classifieds every Sunday and Friday in Pasatiempo.
Females seeking Males
Males seeking Females
Males seeking Males
Females seeking Females

A personal ad represents a social exigence in need of a response.

. . . that can be resolved . . .

The second distinguishing characteristic of a rhetorical exigence is that the rhetor believes that it can be resolved. The women who demonstrated to gain the right to vote, the couple who were arguing, the individuals who advertised for a partner—all believed that their problems could be resolved. If any of these problems were *certain* to be resolved, however, there would have been no need to craft a response. If a problem could never be resolved, there would also be no point in responding.

. . . through discourse

Only discourse can resolve or change a rhetorical exigence. It took a law—the series of words that constitute the Nineteenth Amendment—to resolve the problem of women's not having the right to vote. It might take a visual and words—in the form of a Yahoo! e-greeting—to bring an arguing couple back together. It might require a number of phone calls to match up "Santa Fe Blonde" and "Ojitos Bonitos" from the personal ads with the partner of their dreams. Every successful phone call will need to address the specifics of the ad. "Santa Fe Blonde," for instance, is seeking a single male, between the ages of 57 and 67, who shares her interests: the outdoors, museums, ballet, traveling, concerts, and being with friends. Only words to that effect will solve the problem. "Ojitos Bonitos," on the other hand, is seeking a "humorous SPM 47–59, who is attractive, bilingual, and financially

secure, for companionship." He, too, has posed a specific exigence that calls for a specific response. The better speaker and writer you are, the better you'll be able to use discourse to resolve the rhetorical problems that you'll face nearly every day in college.

Analyzing the Rhetorical Situation

Decide whether each problem listed below is also a rhetorical exigence. Be prepared to share the reasoning behind your five responses with the rest of the class.

1. The Internal Revenue Service is charging you $2,000 in back taxes, asserting that you neglected to declare the income from your summer job.
2. Your college library has just sent you a letter fining you for several overdue books, all of which you returned several weeks ago.
3. During Eid-al-Fitr, the celebratory feast after Ramadan, your brothers and father resume their ongoing argument about the political situation in the Middle East.
4. In the student seating at the football stadium, some fans throw empty soda cans, toss beach balls, boo the opposing team, and stand during most of the game. You're quickly losing interest in attending the games.
5. If the university's child care center (so conveniently located that attending school is possible for you) raises its rates again this year, you will have to look elsewhere for affordable child care.

Your Writing Experiences

1. Write for five minutes about a specific school-related assignment that created an exigence for you. In other words, try to remember an assignment that posed a problem to which you *wanted* to respond and *felt a need* to respond with spoken or written words or visuals. Be prepared to share your memory of this assignment with the rest of the class.
2. Consider a school-related assignment that you're currently thinking about. In your own words (and to the best of your memory), write out the assignment, paying careful attention to the problem (you think) the assignment is asking you to resolve with discourse. Does this assignment establish an exigence that you *want* to address? If so, explain why. If not, explain how the assignment could be rewritten in such a way that you would feel an authentic reason to write. Be prepared to share your ideas with the rest of the class.

Reading a text for rhetorical exigence The following essay, "Why I Want a Wife," by Judy Brady, was first published more than thirty years ago, in the inaugural issue of *Ms*. It remains one of the most widely anthologized essays in the United States. As you read this short essay, try to imagine American domestic life thirty years ago. What specific details does the author provide to feed your imagination? Try to determine Brady's reason for writing this essay. What might have been the exigence that stimulated her written response?

Judy Brady

Why I Want a Wife

I belong to that classification of people known as wives. I am a Wife. And, not altogether incidentally, I am a mother.

Not too long ago a male friend of mine appeared on the scene from the Midwest fresh from a recent divorce. He had one child, who is, of course, with his ex-wife. He is obviously looking for another wife. As I thought about him while I was ironing one evening, it suddenly occurred to me that I, too, would like to have a wife. Why do I want a wife?

I would like to go back to school, so that I can become economically independent, support myself, and, if need be, support those dependent upon me. I want a wife who will work and send me to school. And while I am going to school I want a wife to take care of my children. I want a wife to keep track of the children's doctor and dentist appointments. And to keep track of mine, too. I want a wife to make sure my children eat properly and are kept clean. I want a wife who will wash the children's clothes and keep them mended. I want a wife who is a good nurturant attendant to my children, arranges for their schooling, makes sure that they have an adequate social life with their peers, takes them to the park, the zoo, etc. I want a wife who takes care of the children when they are sick, a wife who arranges to be around when the children need special care, because, of course, I cannot miss classes at school. My wife must arrange to lose time at work and not lose the job. It may mean a small cut in my wife's income from time to time, but I guess I can tolerate that. Needless to say, my wife will arrange and pay for the care of the children while my wife is working.

I want a wife who will take care of my physical needs. I want a wife who will keep my house clean. A wife who will pick up after my children, a wife who will pick up after me. I want a wife who will keep my clothes clean, ironed, mended, replaced when need be, and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it. I want a wife who cooks the meals, a wife who is a good cook. I want a wife who will plan the menus, do the necessary grocery shopping, prepare the meals, serve them pleasantly, and then do the cleaning up while I do my studying. I want a wife who will care for me when I am sick and sympathize with my pain and loss of time from school. I want a wife to go along when our family takes a vacation so that someone can continue to care for me and my children when I need a rest and a change of scene.

I want a wife who will take care of details of my social life. When my wife and I are invited out by my friends, I want a wife who will take care of the babysitting arrangements. When I meet people at school that I like and want to entertain, I want a wife who will have the house clean, will prepare a special meal, serve it to me and my friends, and not interrupt when I talk about the things that interest me and my friends. I want a

continued

Why I Want a Wife *(continued)*

wife who will have arranged that the children are fed and ready for bed before my guests arrive so that the children do not bother us. I want a wife who takes care of the needs of my guests so that they feel comfortable, who makes sure that they have an ashtray, that they are passed the hors d'oeuvres, that they are offered a second helping of the food, that their wine glasses are replenished when necessary, that their coffee is served to them as they like it. And I want a wife who knows that sometimes I need a night out by myself.

I want a wife who is sensitive to my sexual needs, a wife who makes love passionately and eagerly when I feel like it, a wife who makes sure that I am satisfied. And, of course, I want a wife who will not demand sexual attention when I am not in the mood for it. I want a wife who assumes the complete responsibility for birth control, because I do not want more children. I want a wife who will remain sexually faithful to me so that I do not have to clutter up my intellectual life with jealousies. And I want a wife who understands that my sexual needs may entail more than strict adherence to monogamy. I must, after all, be able to relate to people as fully as possible.

If, by chance, I find another person more suitable as a wife than the wife I already have, I want the liberty to replace my present wife with another one. Naturally, I will expect a fresh, new life; my wife will take the children and be solely responsible for them so that I am left free.

When I am through with school and have acquired a job, I want my wife to quit working and remain at home so that my wife can more fully and completely take care of a wife's duties.

My God, why wouldn't I want a wife?

After reading Brady's essay, you may want to spend some class time discussing the merits of her argument, for the 1970s and for today. You may also want to consider her pervasive use of irony (her tongue-in-cheek attitude toward her subject), the extent to which she's being serious, and the potential sexism of the essay. Few readers of this essay can resist registering their agreement or disagreement with its author; this may be something you'll want to do as well.

Whether or not you agree with Brady, it's important for you to be able to analyze her rhetorical situation, starting with the reason she may have written this essay in the first place. Why would she keep repeating "I want a wife …"? Why would she write from the husband's point of view? Why would she describe a wife who does all the "heavy lifting" in a marriage? What kind of husband does she evoke? What effects do her rhetorical choices have on you as a reader?

Write your responses to the following questions (which constitute a rhetorical analysis) to identify the exigence for Brady's essay:

1. *What does this essay say?* Compile the details of a wife's daily life and describe the writer's feelings about a husband's expectations; then write one sentence that conveys Brady's main argument.
2. *Why does the essay say that?* Drawing on your previous answer, write three or four assertions that support Brady's argument.
3. *Who composed this message?* What information does the writer supply about her identity?
4. *What is the exigence that sparked the writing of this essay?* State the exigence in one sentence.
5. *How does the essay resolve the exigence?*

Reading an image for rhetorical exigence

Responses to exigencies are not limited to verbal ones. Visual responses to various exigencies constantly bombard us—from advertisements and promotions to personal communications and political stances. If you think the flag image is illustrating the "problem" of capitalism or the power of corporations in the United States, then you are considering it as a response to an exigence. In thinking about this image in terms of a rhetorical response, you are "reading" it more exhaustively than you might have otherwise.

Adbusters' version of the U.S. flag is a visual response to an exigence.

Reading for exigence helps you develop your skills as an active, informed reader and as a rhetorical analyst. Respond to the same questions you answered about "Why I Want a Wife," but this time focus on the visual of the flag:

1. *What does the visual "say"—and how?* Describe the visual in one sentence, paying attention to the corporate logos that have replaced the stars.
2. *Why does the visual say that?* Consider what the stars and stripes have traditionally represented. Compare that representation with this one.
3. *Who composed this message?* It was composed by Adbusters, a media foundation that describes itself as being "concerned about the erosion of our physical and cultural environments by commercial forces." If you don't already know about Adbusters, go online to find out about its series of campaigns.
4. *What is the exigence?* Using the information you've amassed from questions 1, 2, and 3, identify the exigence to which this visual is responding.
5. *How does the visual resolve the exigence?* What message does this visual send to viewers? How might this visual work to change the exigence you described in the previous answer?

Whether you're reading an essay, listening to a speech, or viewing a visual, you'll better understand the message if you begin your analysis by determining what rhetorical exigence those words or visuals are responding to. Very often, the responses you're "reading" create an exigence you want to respond to. You may, for example, feel a strong urge to respond to "Why I Want a Wife" or to the logo-laden version of the U.S. flag. Whether your response is spoken, written, or composed visually, its power lies in your understanding of the exigence.

The power of exigence

Unless you perceive an exigence, you cannot respond. This fact is obvious, but you may not know why a response is so difficult—if not impossible—to formulate in certain situations. In other words, *something* needs to provoke or stimulate

your interest and response. For instance, when you take an essay examination for an American history midterm, you might be given the choice of answering one of three questions:

1. Some historians have argued that the great increase in size and power of the federal government since the Civil War is one of the dominant themes of American history. Trace the growth of the federal government since 1865, paying particular attention to its evolving involvement in world affairs and the domestic economy. Be sure to support your argument with relevant historical details.
2. Some historians have referred to the modern civil rights movement as the "Second Reconstruction." Do you think the comparison between the first era of reconstruction (post–Civil War years to the early twentieth century) and the so-called second era of reconstruction (1950s to the 1970s) is accurate? Compare and contrast the attempts to create and safeguard African American civil rights in these two periods. Your answer should consider government policies, African American strategies, and white responses.
3. "The United States has never entered a war for purely idealistic reasons. Its primary goal has always been the defense of vital national interests." Assess the accuracy of this statement with reference to any three of the following: the Spanish-American War, World War I, World War II, the Cold War, and the Vietnam War. Be sure to explain what you mean by "idealistic reasons" and "national interests." Remember to support your argument with relevant historical details.

Your selection will depend on which question seems to you to present the most compelling exigence. Which question do you care the most about? Which one do you know the most about? Which one can you write most successfully about? In this case, you can ignore the two questions that you don't want to answer and turn your energies to the one you choose. Similarly, when an instructor supplies a number of different topics for a research project, you choose the one that sparks your interest.

You might consider the entire essay examination or any other college-writing situation as an exigence for a written response. But, more accurately, it's each question or topic that provides a rhetorical exigence by posing a problem that can be modified through discourse. Some questions or topics pique your interest; others do not. And you make decisions every day about whether to respond.

Exigence online

If you've ever participated in an online chat room, you already know how people in that context recognize or shape exigencies to which to respond. In fact, most people log on to chat rooms in order to locate a topic or a person whose presence creates an exigence. You might participate in chat rooms that discuss novels because you have questions about them or wonder what other readers are thinking (*The Da Vinci Code*, for example, is the focus of several elaborate Web sites that include chat rooms). You might enter a chat room to share your views on the 2007 World Series, the movie *Juno*, or games such as *World of Warcraft*. A

A Web site with many potential exigencies.

quick Web search will lead you to pertinent chat rooms—and potential exigencies—for every interest.

If you're familiar with the Web site myspace.com, for example, you'll immediately see the ways it has been designed to present tantalizing exigencies. Not every visitor to this site will want to respond to any of the individuals featured under "Cool New People," but some will. Others will navigate their way to the pages of MySpace friends with whom they want to communicate. In other words, different people recognize different exigencies—and exigencies exist nearly everywhere you look.

College student Cindy Song disappeared on Halloween 2001. Despite an extended, intensive search, an ongoing FBI investigation, and a feature on the TV series *Unsolved Mysteries*, she remains missing. Like the flyers that still hang all over my university campus, the Web site on page 20 asks anyone who knows anything about the missing woman to come forward. Each of these flyers, as well as the Web site, creates an exigence. Every time I walk by a flyer, I wish I could respond—but I cannot. I have no information about this missing woman. Therefore, despite the glaring exigence, I don't respond, even though I wish I could.

Hyun Jong Song

MPCCN Case File: 1529F00

Above Images: Song, circa 2001

Vital Statistics at Time of Disappearance

- **Missing Since:** November 1, 2001 from State College, Pennsylvania
- **Classification:** Endangered Missing
- **Date Of Birth:** February 25, 1980
- **Age:** 21 years old
- **Height and Weight:** 5'1-5'3, 110-130 pounds
- **Distinguishing Characteristics:** Black hair, brown eyes. Song is of Korean descent. Her ears and navel are pierced. Song's nickname is Cindy. Her middle name may be spelled "Jung." Song's first name may be spelled "Hyunjong" or "Hyunjung."

Details of Disappearance

Song was raised in Seoul, South Korea. She moved to the United States in 1995 to live with relatives in Springfield, Virginia near Alexandria. Song graduated from high school and enrolled in Pennsylvania State University, where she majored in integrated arts. She was scheduled to graduate during the spring of 2002.

Song attended a Halloween party during the early morning hours of November 1, 2001 at the *Player's Nite Club* in the 110 block of West College Avenue. She departed from the party at 2:00 a.m., then stopped by a friend's home for two hours. Another friend dropped Song off outside of her residence in *State College Park Apartments* in the 340 block of West Clinton Avenue at approximately 4:00 a.m. She had been drinking that evening and was mildly intoxicated when taken to her apartment. She was last seen wearing her costume, which consisted of a pink sleeveless shirt with a rabbit design imprinted on the front, rabbit ears, a white tennis skirt with a cotton bunny tail attached to the back, brown suede leather knee-

Web sites such as this one for missing persons try to create an exigence to which viewers want to respond.

Your Writing Experiences

1. When was the last time you faced an exigence that you felt you had to address? Write for five minutes or so, describing the exigence within the rhetorical situation and how you addressed it. Share your response with the rest of the class.
2. When was the last time you faced an exigence that you *wanted* to address? Describe that situation, the exigence, and how you addressed it.
3. As you read this textbook and attend class, are you getting any ideas for an exigence that you think your instructor should address? What might such an exigence be? What do you imagine your instructor's response to it might be?

Exigence in everyday life

A disappearance like Song's is tragic, but tragedies and troubles are part of daily life, which offers exigencies on a regular basis. If your best friend has moved away, the distance between the two of you creates an exigence that you might address with daily emails, a phone call, or a letter. When someone dies, their death creates an exigence that you might address with a letter to the family or

a bouquet of flowers and an accompanying condolence note. A friend's illness, an unexpected increase in child care expenses or tuition, an essay exam, a list of questions from the IRS, a sales presentation, a job interview, a sorority rush, a deposition, or arguing children—these are all situations that provide possible exigencies for response. In other words, these situations pose problems that could be resolved or changed through spoken or written words or through visuals.

Whether you choose to recognize, let alone address, any exigence is usually up to you. Whether your response is elaborate or simple is usually up to you, too. How you deliver your message may be your choice as well—whether you choose to write a letter to the editor of the campus newspaper, make a phone call to your state representative's office, prepare a PowerPoint presentation, create a fact sheet, or interrupt someone else and speak. You often have a choice, but not always. Sometimes you're forced to respond and to do so in a particular manner.

Analyzing the Rhetorical Situation

1. What exigence is part of your life right now? Write for a few minutes, describing the situation, the problem as you see it, and the specific (or nonspecific) exigence.
2. From whom would you like a response? Why is that person (or group) the best source of response? Write for a few minutes, connecting your answer with that for question 1.
3. What are the content and medium of response that you would prefer? How will that person know your preference? Continue with what you wrote for questions 1 and 2, explaining why your preferred content and medium form the best response to your specific exigence.
4. How might the response to your exigence resolve it? In other words, what might the response do to relieve or resolve the exigence in your life? Add your answer to this question to what you've already written. Be prepared to share your overall analysis with the rest of the class.
5. In class, listen carefully to your classmates' analyses, and take notes. Be prepared to provide suggestions for improving their concept of exigence, response, and resolution.

Selecting a Rhetorical Audience and Purpose

Many of you have, no doubt, received mail and email that was targeted to you based on your interests and purchases. The message on page 22 was sent via email by Barnes & Noble in anticipation of the last installment in the Harry Potter series. The invitation was sent to many people—but not to everyone—for one purpose: to persuade the receivers to come to a celebration at a Barnes & Noble bookstore and to buy a copy of *Harry Potter and the Deathly Hallows* there, too.

Of course, not everyone is interested in Harry Potter books, let alone attending a late night party in costume, just to be among the first to get a copy of

You are targeted as a rhetorical audience by many businesses.

the newest one. So Barnes & Noble sent this email message to people who had purchased other Harry Potter books or calendars, notebooks, and so on, anticipating that they would be receptive to the tradition of arriving at a store hours ahead of time ("Join us … as you count down the final moments to Harry's arrival!"). Additionally, because Barnes & Noble is reaching these people through the medium of email, the message also includes information about ordering the book online—just a click away for those already reading email. Thus, the specific audience (people who have purchased Harry Potter items in the past) for the email was closely related to the purpose (enticing these people to purchase Harry Potter items in the near future).

Audience versus rhetorical audience

Audience is a key component of any rhetorical situation. After all, you'll direct your writing, speaking, or visual display to a specific audience in an attempt to change some opinion or action. But even as you tailor your verbal or visual discourse to a specific audience, you must keep in mind that that person or group may not be a rhetorical audience. A **rhetorical audience** consists of *only* those persons who are capable of being influenced by verbal or visual discourse and of bringing about change, either by acting themselves or by influencing others who can create change. The following examples will help clarify the concept of rhetorical audience.

Not every person who receives the invitation to come to the Harry Potter party will necessarily be persuaded to do so. No matter how enticing the invitation might be, some people will not even open the email: they are not capable of being influenced by the message. Others might look it over quickly, consider the offer, and *then* delete it. Still others might wait to discuss the invitation with their friends before deciding whether to attend. Those who do accept the invitation are capable of bringing about a change—adding to the number of guests at the party.

A magazine advertisement has a particular rhetorical audience.

Now consider the Saab advertisement. Clearly, the purpose of all advertising is to sell a product, so every advertiser must keep a buying audience in mind. The Saab ad tantalizes readers with visual and verbal details, including the $39,995 price tag. The audience for this ad consists of people who appreciate Saabs and perhaps admire (or even envy) Saab owners. Some of them might even yearn for a Saab themselves but feel they cannot afford one. The rhetorical audience for this ad, however, consists of those people who can either buy a Saab or influence someone else to buy one. These people can use words to negotiate specific features (color, engine, wheel design, model, and so on) and price. Or they can use words to influence someone else to purchase a Saab. Either way, theirs is a fitting response to the exigence of not owning a Saab.

Not every group of people who listens to a presidential hopeful's speech, watches court television, or reads about impending tuition hikes constitutes a rhetorical audience. After all, not every person is capable of being influenced by the discourse and bringing about change or influencing those who can make a change. But some people *are* capable of those things. The delegates at the Republican National Convention are a rhetorical audience: they listen to speeches and cast their votes. When the delegates choose the presidential and vice presidential candidate, they eliminate all the other Republican candidates, thereby influencing the voting options of millions of Americans.

Judge Joe Brown: a rhetorical audience.

Judge Joe Brown is the rhetorical audience on court television. He listens to both sides of the case, asks questions, and then makes a judgment. Whether he rules that

the former girlfriend must pay the former boyfriend $3,000 in damages, or that a renter did indeed break his lease, or that a borrowed car is not a stolen car, Judge Joe Brown is shaping a fitting response to the rhetorical exigence presented by each case. And although many more people are upset—and affected—by tuition hikes than those who actually try to do something about them, those in the rhetorical audience write or telephone their state representative, their university's board of trustees, and the university administration to protest tuition hikes. They feel empowered as agents of change, that their words can change the minds of the people who determine tuition rates.

Even when choosing a birthday card, you're considering a rhetorical audience.

A rhetorical audience can be influenced by discourse . . .

The message—whether verbal or visual—can influence a rhetorical audience. You apply this knowledge every time you stand in front of a large display of greeting cards and spend what seems like more time choosing "just the right" card than you spent choosing the gift. You consider each visual and each greeting, considering and rejecting cards in rapid succession until you find the one that best suits your rhetorical audience, the person who can be influenced by the discourse of your selection. Because you want your influence to be positive, you spend time matching up the features of the card with the interests of the recipient. Whether you choose a card with a Bible verse for your Christian friend, a picture of a black lab catching a Frisbee for your dog-loving roommate, or a romantic greeting for your sweetheart, your choice reflects the message you want to send to your audience, the person who is capable of being influenced by the words and pictures that you choose.

Consider the pile of holiday cards you receive each winter. Some may be celebrating Christmas, Hanukkah, or Kwanzaa; some may be reminders of lesser-known holidays: Winter Solstice, Yule, or Ásatrú. Others may just be wishing you "Happy Holidays" or hoping for "Peace on Earth." Whatever the greeting and visual, you are the audience for all the cards you receive. You are capable of being influenced by any of them. But, in actuality, you'll be influenced by only a few: those that give you especial pleasure, motivate you to call the sender, surprise you because you don't celebrate that particular holiday, or make you feel sentimental about the holiday at hand.

When you're part of the rhetorical audience, you're capable of being influenced by the rhetorical situation, of being moved in some way by the words or visuals.

. . . and is capable of bringing about change

As a member of a rhetorical audience, you're not only capable of being influenced (or changed) by the situation but also capable of bringing about change as a result of the situation. You can bring about change on your own, or you can influence the people who can make the change.

You are bringing about change yourself, for example, when you pick up the phone and heal a long-standing misunderstanding after you read a former friend's moving handwritten message at the bottom of a "Peace on Earth" card. After receiving a "Happy Holidays" card from your brother announcing that he'll be home from Iraq for the holidays, you might recruit all his old buddies for a surprise welcome. Both decisions render you part of the rhetorical audience. When your English instructor writes comments on your drafts, you can become part of her rhetorical audience by following her instructions and writing better essays.

Not everyone in the viewing audience is a member of Dr. Phil's rhetorical audience, but those who follow the steps in his Weight Loss Challenge—begin to exercise, watch their eating habits, and lose weight—indicate that they are not only capable of being influenced by his discourse but also capable of bringing about change. And if those same people decide to support a friend or family member in a weight-loss program, then they are influencing other people who can make a change.

So you're part of the rhetorical audience when you're capable of making or influencing change. Sometimes, you can do both at once. For instance, you might respond to public outcry against U.S. intervention in the Middle East by joining a protest march in Washington, DC. You might participate in an anti-racism or AIDS-prevention program in order to inform others about the negative consequences of racist behaviors or unsafe sex practices. Your life situation might find you best served by Al Anon, Alcoholics Anonymous, or any of the other twelve-step programs that help people make or support positive changes. Even if you're a star athlete, you might need to listen carefully to the coach so that you can help influence the attitudes of your teammates—and the same goes for strong members of writing, study, therapy, and exercise groups.

Considering purpose in terms of rhetorical audience

Many writers equate purpose with their reason for writing: they're fulfilling an assignment or meeting a deadline; they want a good grade or want to see their essay in print; they want to make money or win a contest. When you're writing with a **rhetorical purpose**, however, you move beyond such goals to one of influencing your rhetorical audience. In order to achieve this influence, you'll need to keep in mind the nature of your audience (their control, power, and status) and their disposition (sympathetic or unsympathetic to, opposed to or in favor of your message).

You already know that rhetorical audience and purpose cannot be separated. You always try to send your message to someone who can do something about it,

someone who can be influenced by your discourse to change or resolve something. For example, when you enter a department store to return defective merchandise, you know that you need to speak to a salesperson or maybe go to the service desk. You don't want to waste your time talking with people who cannot help you.

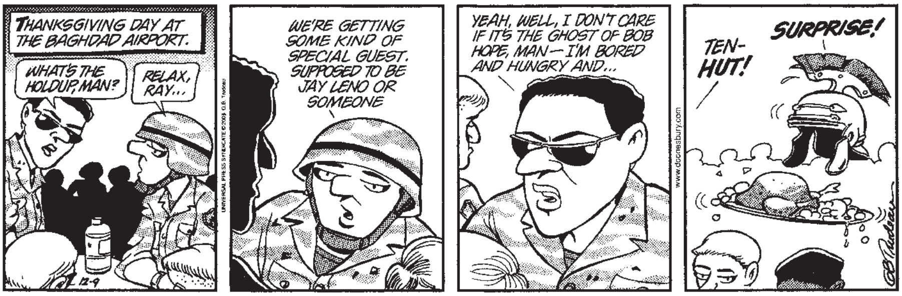
Once you reach your rhetorical audience, you try to shape your message in terms of information, tone, and language so that it successfully influences that audience. Whether you're talking to your instructor, one of your parents, or your physician, you try to keep in mind the kind of information you should deliver—and how best to deliver it. You already know that audience and purpose cannot be separated, but balancing audience and purpose is a skill you can work to improve.

Reading a comic strip for rhetorical audience and purpose The ongoing war in Iraq continues to be a controversial topic in the United States. Whether they support it or not, U.S. citizens tend to equate the wisdom of the war with the character of President George W. Bush. Supporters believe that this war will go down in the annals of military history as a superb act of liberation. They believe that Saddam Hussein was a brutal tyrant, whose country harbored and trained terrorists and provided them access to weapons of mass destruction. To them, Bush's foreign policy signifies the moral high ground of a righteous leader, as well as the altruism of a great country willing to rebuild the political, educational, and economic infrastructure of a smaller one.

Detractors of the war in Iraq believe that Bush is an empty-headed publicity hound, whose road to Washington was paved by his father and whose political decisions are masterminded by others. His decision to invade Iraq has been blamed on industrialists who have dark designs on Iraq's oil, as well as on financiers who are covertly helping Israel.

The comic strip represents President Bush's surprise Thanksgiving visit to U.S. troops in Iraq. Some say he visited the troops to mitigate criticism that he hadn't attended any of the funerals of fallen soldiers. Others say that visiting the troops was a perfect way to raise their spirits at holiday time. Everyone agreed, however, that the photo of the president holding up the beautiful table decoration made a picturesque scene.

DOONESBURY



This comic strip responds to a political exigence.

Analyzing the Rhetorical Situation

1. Reread the comic strip, and then write for five minutes about it. List all the information you can possibly glean from the visual and verbal details of the strip.
2. Working with one or two classmates, compare your answers from question 1 and write a joint account of the visual and verbal details of the strip and its overall impact.
3. What is the exigence for the comic strip? How does it fulfill the definition of a rhetorical exigence?
4. Who is the rhetorical audience for the comic strip? In what ways does that audience fulfill the definition of a rhetorical audience?
5. Account for your response to the comic strip. Are you a member of the rhetorical audience? If so, list the ways you fulfill the role of a rhetorical audience. Be prepared to share your answer with the rest of the class.
6. What specific visual or verbal details reveal something about the character of the cartoonist? Appeal to your emotions (positively or negatively)? Shape an argument, even if it's one you don't agree with?

Reading a letter for rhetorical audience and purpose Racism has long been an exigence in the United States, appearing most boldly in language that diminishes others. Martin Luther King, Jr., believed in the power of language to overcome racism. As his 1963 "Letter from Birmingham Jail" indicates, King also believed that discourse could be used to influence a rhetorical audience, explaining a situation to them until they agreed to be agents of change or to influence those who could make change. For King, then, language provided the means for black and white people to work together to overcome racism and achieve justice.

When King sent the following letter (excerpted here), he believed that it was a fitting response to the moderate white clergymen who had issued a public statement criticizing King's nonviolent civil disobedience. As you read the selection, circle all references to the rhetorical audience and underline all references to King's purpose.

Martin Luther King, Jr.

Excerpt from Letter from Birmingham Jail

April 16, 1963

MY DEAR FELLOW CLERGYMEN:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities "unwise and untimely." Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I

continued

Excerpt from Letter from Birmingham Jail *(continued)*

want to try to answer your statements in what I hope will be patient and reasonable terms. . . .

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative. . . .

You may well ask: "Why direct action? Why sit-ins, marches and so forth? Isn't negotiation a better path?" You are quite right in calling for negotiation. Indeed, this is the very purpose of direct action. Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored. My citing the creation of tension as part of the work of the nonviolent-resister may sound rather shocking. But I must confess that I am not afraid of the word "tension." I have earnestly opposed violent tension, but there is a type of constructive, nonviolent tension which is necessary for growth. Just as Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half-truths to the unfettered realm of creative analysis and objective appraisal, so must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood. . . .

I must make two honest confessions to you, my Christian and Jewish brothers. First, I must confess that over the past few years I have been gravely disappointed with the white moderate. I have almost reached the regrettable conclusion that the Negro's great stumbling block in his stride toward freedom is not the White Citizen's Counciler or the Ku Klux Klanner, but the white moderate, who is more devoted to "order" than to justice; who prefers a negative peace which is the absence of tension to a positive peace which is the presence of justice; who constantly says: "I agree with you in the goal you seek, but I cannot agree with your methods of direct action"; who paternalistically believes he can set the timetable for another man's freedom; who lives by a mythical concept of time and who constantly advises the Negro to wait for a "more convenient season." Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection.

I had hoped that the white moderate would understand that law and order exist for the purpose of establishing justice and that when they fail in this purpose they become the dangerously structured dams that block the flow of social progress. I had hoped that the white moderate would understand that the present tension in the South is a necessary phase of the transition from an obnoxious negative peace, in which the Negro passively accepted his unjust plight, to a substantive and positive peace, in which all men will respect the dignity and worth of human personality. Actually, we who engage in nonviolent direct action are not

the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open, where it can be seen and dealt with. Like a boil that can never be cured so long as it is covered up but must be opened with all its ugliness to the natural medicines of air and light, injustice must be exposed, with all the tension its exposure creates, to the light of human conscience and the air of national opinion before it can be cured. . . .

You speak of our activity in Birmingham as extreme. At first I was rather disappointed that fellow clergymen would see my nonviolent efforts as those of an extremist. I began thinking about the fact that I stand in the middle of two opposing forces in the Negro community. One is a force of complacency, made up in part of Negroes who, as a result of long years of oppression, are so drained of self-respect and a sense of "somebodiness" that they have adjusted to segregation; and in part of a few middle class Negroes who, because of a degree of academic and economic security and because in some ways they profit by segregation, have become insensitive to the problems of the masses. The other force is one of bitterness and hatred, and it comes perilously close to advocating violence. It is expressed in the various black nationalist groups that are springing up across the nation, the largest and best-known being Elijah Muhammad's Muslim movement. Nourished by the Negro's frustration over the continued existence of racial discrimination, this movement is made up of people who have lost faith in America, who have absolutely repudiated Christianity, and who have concluded that the white man is an incorrigible "devil."

I have tried to stand between these two forces, saying that we need emulate neither the "do-nothingism" of the complacent nor the hatred and despair of the black nationalist. For there is the more excellent way of love and nonviolent protest. I am grateful to God that, through the influence of the Negro church, the way of nonviolence became an integral part of our struggle. . . .

Oppressed people cannot remain oppressed forever. The yearning for freedom eventually manifests itself, and that is what has happened to the American Negro. Something within has reminded him of his birthright of freedom, and something without has reminded him that it can be gained. Consciously or unconsciously, he has been caught up by the Zeitgeist, and with his black brothers of Africa and his brown and yellow brothers of Asia, South America and the Caribbean, the United States Negro is moving with a sense of great urgency toward the promised land of racial justice. If one recognizes this vital urge that has engulfed the Negro community, one should readily understand why public demonstrations are taking place. The Negro has many pent-up resentments and latent frustrations, and he must release them. So let him march; let him make prayer pilgrimages to the city hall; let him go on freedom rides—and try to understand why he must do so. If his repressed emotions are not released in nonviolent ways, they will seek expression through violence; this is not a threat but a fact of history. So I have not said to my people: "Get rid of your discontent." Rather, I have tried to say that this normal and healthy discontent can be channeled into the creative outlet of nonviolent direct action. And now this approach is being termed extremist.

But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label. Was not Jesus an extremist for love: "Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you." Was not Amos an extremist for justice: "Let justice roll down like waters and righteousness like an ever-flowing stream." Was not Paul an extremist for the Christian gospel: "I bear in my body the marks of the Lord Jesus." Was not Martin Luther an extremist: "Here I stand; I cannot do otherwise, so help me God." And John Bunyan: "I will stay in jail to the end of my days

continued

Excerpt from Letter from Birmingham Jail *(continued)*

before I make a butchery of my conscience." And Abraham Lincoln: "This nation cannot survive half slave and half free." And Thomas Jefferson: "We hold these truths to be self-evident, that all men are created equal. . . ." So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or for the extension of justice? In that dramatic scene on Calvary's hill three men were crucified. We must never forget that all three were crucified for the same crime—the crime of extremism. Two were extremists for immorality, and thus fell below their environment. The other, Jesus Christ, was an extremist for love, truth and goodness, and thereby rose above his environment. Perhaps the South, the nation and the world are in dire need of creative extremists.

I had hoped that the white moderate would see this need. Perhaps I was too optimistic; perhaps I expected too much. I suppose I should have realized that few members of the oppressor race can understand the deep groans and passionate yearnings of the oppressed race, and still fewer have the vision to see that injustice must be rooted out by strong, persistent and determined action. I am thankful, however, that some of our white brothers in the South have grasped the meaning of this social revolution and committed themselves to it. They are still too few in quantity, but they are big in quality. Some—such as Ralph McGill, Lillian Smith, Harry Golden, James McBride Dabbs, Ann Braden and Sarah Patton Boyle—have written about our struggle in eloquent and prophetic terms. Others have marched with us down nameless streets of the South. They have languished in filthy, roach-infested jails, suffering the abuse and brutality of policemen who view them as "dirty nigger lovers." Unlike so many of their moderate brothers and sisters, they have recognized the urgency of the moment and sensed the need for powerful "action" antidotes to combat the disease of segregation. . . .

Before closing I feel impelled to mention one other point in your statement that has troubled me profoundly. You warmly commended the Birmingham police force for keeping "order" and "preventing violence." I doubt that you would have so warmly commended the police force if you had seen its dogs sinking their teeth into unarmed, nonviolent Negroes. I doubt that you would so quickly commend the policemen if you were to observe their ugly and inhumane treatment of Negroes here in the city jail; if you were to watch them push and curse old Negro women and young Negro girls; if you were to see them slap and kick old Negro men and young boys; if you were to observe them, as they did on two occasions, refuse to give us food because we wanted to sing our grace together. I cannot join you in your praise of the Birmingham police department.

It is true that the police have exercised a degree of discipline in handling the demonstrators. In this sense they have conducted themselves rather "nonviolently" in public. But for what purpose? To preserve the evil system of segregation. Over the past few years I have consistently preached that nonviolence demands that the means we use must be as pure as the ends we seek. I have tried to make clear that it is wrong to use immoral means to attain moral ends. But now I must affirm that it is just as wrong, or perhaps even more so, to use moral means to preserve immoral ends. Perhaps Mr. Connor and his policemen have been rather nonviolent in public, as was Chief Pritchett in Albany, Georgia, but they have used the moral means of nonviolence to maintain the immoral end of racial injustice. As T. S. Eliot has said: "The last temptation is the greatest treason: To do the right deed for the wrong reason."

I wish you had commended the Negro sit-inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes. They will be the James

Merediths, with the noble sense of purpose that enables them to face jeering and hostile mobs, and with the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women, symbolized in a seventy-two-year-old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: "My feets is tired, but my soul is at rest." They will be the young high school and college students, the young ministers of the gospel and a host of their elders, courageously and nonviolently sitting in at lunch counters and willingly going to jail for conscience' sake. One day the South will know that when these disinherited children of God sat down at lunch counters, they were in reality standing up for what is best in the American dream and for the most sacred values in our Judaeo-Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence.

Never before have I written so long a letter. I'm afraid it is much too long to take your precious time. I can assure you that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell, other than write long letters, think long thoughts and pray long prayers?

If I have said anything in this letter that overstates the truth and indicates an unreasonable impatience, I beg you to forgive me. If I have said anything that understates the truth and indicates my having a patience that allows me to settle for anything less than brotherhood, I beg God to forgive me.

I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you, not as an integrationist or a civil rights leader but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear-drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty.

Yours for the cause of Peace and Brotherhood,
Martin Luther King, Jr.

Analyzing the Rhetorical Situation

Respond to the following questions about Martin Luther King's letter.

1. To what exigence is King responding? How does the problem fulfill the definition of exigence?
2. Who is King's intended audience? What specific information can you glean about them from King's letter?
3. How does King's audience fulfill—or fall short of—the definition of a rhetorical audience? Provide specific examples from the letter.
4. Account for the specific ways in which King's rhetorical audience could be capable of effecting change or of influencing others who could make change.
5. Do you consider King's letter to be a fitting response to the rhetorical situation? Why or why not?

The power of a rhetorical audience—and a purpose

When we speak and write, we often hope that our words will reach a rhetorical audience. Whether we want our words to influence members of that audience in terms of their relaxation, imagination, reflection, curiosity, enjoyment, or questioning, our purpose is to change the way they think about, behave in terms of, or act in response to some idea, person, or action. In that way, we are no different from a U.S. president making an appearance at an army installation in Iraq or a civil rights leader writing to his detractors from a jail cell. Just like us, public figures send out (visual and verbal) messages in the great hope that those messages will reach—and influence—an audience.

Among the many impressive features of King's "Letter from Birmingham Jail" is the author's ability to include both his detractors and his supporters in his rhetorical audience. King's skill in reaching a wide rhetorical audience is one reason that his is a rich intellectual and political legacy. Over forty years later, intellectual and political leaders continue to respond as part of King's rhetorical audience. Michael Eric Dyson is one of those intellectual leaders. Author of many books, including *I May Not Get There with You: The True Martin Luther King, Jr.*, and a frequent radio, television, and print media commentator, Dyson spoke at length about King's legacy during a 2001 interview with Frank A. Thomas.

Michael Eric Dyson

Michael Eric Dyson
Speech Is My Hammer

The genius of Martin Luther King, Jr. is that he is a vitalizing and energizing force—and I use the present tense here because his words still live in our memories—through which millions of people continue to experience the richness and sublime character of religious commitment. King felt that we can't experience the fullness of our religious passions and gospel beliefs until they are translated into social action. If anything motivated Martin Luther King's career, it was this ethic of translation. He translated the work of philosophical theologians who advocated personalism, like Henry Nelson Wieman, into principles that ordinary people could comprehend. Besides his genius for translating ideas and beliefs, King also possessed the gift to translate love into concrete political action. As I've argued in a couple of my books, Martin Luther King, Jr. believed that justice is what love sounds like when it speaks in public. In King's mind—and in the critical reflections of Paul Tillich, whose philosophy King examined in his doctoral dissertation—justice, love, and power could hardly be divorced. King believed that power exercised without the mediating forces of love and justice was ruthless; that justice without power and love was weak because it was empty of vision; and that love without power and justice was mere sentimentality.

King's social activism grew from his extensive study of Christian ethics and liberal theology, and his intuitive grasp of the black religious tradition. For King, black religion at its best was concerned with how we speak the truth of the gospel to brothers and sisters who are worried about rent payments, keeping the lights on, getting an equal education, reducing economic suffering, and achieving racial justice. Because he cared about these things, Martin Luther King, Jr. spent his life translating the philosophical tenets and ethical demands of the gospel into concrete social resistance to interlocking oppressions.

Finally, what's absolutely critical about King's genius is his ability to change his mind and methodology. Although Malcolm X is credited with transforming his life in the last year of his life, King is rarely given his due in embracing a thoroughgoing radicalism in regard to the aims and means of nonviolent social change. King initially desired to appeal to the white conscience to effect racial progress, but later he contended that social change must be forced in more dramatic fashion. He began to advocate a more aggressive version of nonviolence that focused on blocking the flow of traffic and commerce in local municipalities as a sign of severe displeasure with the status quo. King also began to articulate his belief about the inextricable link between militarism, racism, and materialism.

King's theology near the end of his life was radically incarnational, insofar as he was fairly obsessed with making the gospel of Jesus come alive off the biblical page and thrive in our nation's cities, especially among the broke and brokenhearted. King was committed to pushing the black church to become much more intentional about directing its social, political, and economic resources to enable social revolution and to ameliorate the plight of the poor. If the gospel of Jesus is concerned with impressing God's identity on the human psyche and with imprinting it in human community, then the church must expand the boundaries of social intervention in seeking to render service and to improve the chances of social redemption. We have by and large failed to embody King's ethic of translation and his theology of radical incarnationalism, and I think American Christianity and the black church are the worse for it.

Analyzing the Rhetorical Situation

Once you've carefully read Dyson's analysis of King's legacy, work with one or two other classmates to answer the following questions. Be prepared to share your answers with the rest of the class.

1. What exigencies does Dyson describe that can be resolved through verbal or visual discourse? In other words, what exigence does King respond to? What is the exigence of his legacy?
2. What are the responses to these exigencies?
3. Describe the rhetorical audience for each response. How do you know who comprises the audience in each case?
4. Describe the power of targeting—and reaching—a rhetorical audience, in terms of Dyson's analysis.
5. What is the rhetor's overarching purpose for targeting this audience? (Note that there is more than one rhetor in Dyson's essay, including Dyson himself.)

Dyson's analysis describes the continuing exigence of King's legacy, an exigence that must be addressed if the United States is to guarantee civil rights to every citizen. As you compare your small group's responses with those of the rest of your class, discuss Dyson's purpose, especially in terms of his rhetorical audience. Also discuss whether and how Dyson's response is fitting to the rhetorical situation.

Community Connections

1. Bring a copy of your local or campus newspaper to class. Spend time with a classmate looking over the cartoons, columns, and letters on the editorial page. Choose one of the editorials or cartoons and determine the exigence it addresses or presents. Who is the rhetorical audience for the editorial or cartoon? In what specific ways can that audience be influenced or changed? What is the purpose of the editorial writer or artist? What does the artist or writer want the rhetorical audience to do with the information? Be prepared to share your answers with the rest of the class.
2. As you reconsider the legacy of Martin Luther King, Jr., work with one or two other classmates to consider someone with influence in your school or community (whether in politics, education, sports, medicine, or the arts) in terms of an exigence he or she has addressed. Describe the rhetorical exigence and the details of the person's response to that exigence. What group of people comprise the rhetorical audience for that response? What would that person have his or her rhetorical audience do? Be prepared to share your answers with the rest of the class.
3. What problem do you face today? How might that problem best be resolved? What is a possible fitting response to your problem? Who is the rhetorical audience for the response? How would you like them to be influenced or changed? Write for a few minutes, describing the elements of this rhetorical situation.
4. Consider yourself as a rhetorical audience. For whom do you function as such? In what ways are you considered capable of being influenced by discourse? Capable of implementing change? Capable of influencing those who can make change? Write for five minutes, describing yourself as a rhetorical audience. Prepare to discuss your answer with the rest of the class.

Identifying a Fitting Response | 2

Establishing a Fitting Response

Confronted with the exigence of bird extinction, amateur birdwatcher and professor of English Christopher Cokinos began researching and writing his book *Hope Is the Thing with Feathers*. The problem he had identified was that people knew nothing about important North American birds. Knowing that he couldn't undo the extinction of the Carolina parakeet (shown on the opposite page), he concentrated instead on making "certain that we never again forget this species nor the others" of which he writes. These six bird species were hastened into extinction by logging, the millinery trade, unregulated hunting, and bird collecting. He couldn't "restore" the birds, he writes, but he could "restory" the lives of these lost beings to human consciousness while energizing conservation efforts for other endangered nonhuman species.

> On an afternoon in late September, in a brisk prairie wind, I watched a bird I'd never seen before, a bird that had strayed far from its usual skies a continent away. Nearly epic in memory, that day began my journey, though I didn't know it then. The journey would take years and retrieve many things: first among them the name of the bird I had watched and didn't know—an escaped parrot that didn't "belong" in Kansas.
>
> Seeing this bird led me to learn of—and revere—America's forgotten Carolina Parakeet, which once colored the sky "like an atmosphere of gems," as one pioneer wrote. The more I learned of the Carolina Parakeet's life, its extinction and its erasure from our memory, the more I wondered: How could we have lost and then forgotten so beautiful a bird? This book is, in part, an attempt to answer those questions and an effort to make certain that we never again forget this species nor the others of which I write.
>
> —**Christopher Cokinos**, from *Hope Is the Thing with Feathers*

Write for Five

In writing answers to the following questions, think back to a time when you responded to a problem through some form of writing.

1. In what ways did your response reach and satisfy your intended audience?
2. In what ways was it an appropriate response to the problem you identified?
3. What other appropriate responses would have been possible?

What is a fitting response?

Chapter 1 stressed the importance of identifying the elements of a rhetorical situation (exigence, purpose, sender, message, receiver, and context). Now that you can identify these elements, you can begin evaluating the wide range of possible responses you can offer. The goal of every person who responds rhetorically to a situation is to shape a **fitting response**, a visual or verbal (written or spoken) response that addresses the problem (exigence), is delivered in an appropriate medium and genre that reach the audience, and successfully satisfies the intended (rhetorical) audience.

Was Christopher Cokinos's book on the extinction of bird species a fitting response? Yes.

Was his the *only* fitting response? No.

Had Cokinos been a different sort of person, with different resources and interests and imagining different rhetorical audiences, he might have made a feature film about these birds, one starring Clive Owen and Nicole Kidman as either hunters or conservationists. He might have put together a public television special, underwritten by the U.S. Department of the Interior. Or maybe he could have induced PIXAR Studios to make an animated children's movie about these birds, with voiceovers by Michelle Pfeiffer, Sylvester Stallone, and Bernie Mac. Depending on the problem, responses in different media may reach and satisfy the rhetorical audience.

A fitting response suits the problem . . .

In September 2005, the United States government commissioned a small group of educational leaders to develop a "comprehensive national strategy" for higher education. In a speech a year later, Secretary of Education Margaret Spellings described the exigence for the charge:

> The country is encountering a significant change to its economic structure, resulting in unmet workforce needs. This is particularly true with respect to highly skilled workers and in the fields of mathematics and science. The need is clear and unavoidable: only 68 out of 100 entering 9th graders graduate from high school on time. Yet, 80 percent of our fastest-growing jobs will require some higher education.

In addition, countries that once lagged behind the United States "are now educating more of their citizens to more advanced levels than we are. Worse, they are passing us by at a time when education is more important to our collective prosperity than ever."

To respond to what Spellings called "an urgent need for change," the Department of Education, together with the newly appointed commission, took immediate action, reassuring businesspeople, parents, and students that a new strategy would be quickly implemented, one that confronted the issues that had been identified as hurting higher education. The Spellings Report, as it came to be known, was made available online as a PDF document, but the actual findings and recommendations of the commission were even more widely distributed immediately after Spellings gave a talk to the National Press Club on

September 26, 2006 (excerpted here). Her remarks serve as a direct response to the rhetorical exigence, a nation's anxiety about the future of postsecondary education.

Margaret Spellings
An Action Plan for Higher Education

A year ago, I formed a bipartisan Commission on the Future of Higher Education. Its purpose: to launch a robust national dialogue on the vital issues of accessibility, affordability, and accountability.

Some of our best and brightest came together from across many sectors to examine these issues. Not from the standpoint of the government, but from that of consumers, employers, and academics.

Their report . . . offers keen insights into the changes that must be made for us to remain the world's leader in higher education providing wider opportunities for more Americans.

Higher education has long been one of the undeniable strength[s] of our nation. In quality, diversity, and character, it's the envy of the world.

American universities have been the incubators of great ideas, the birthplaces of great inventions, and the testing grounds of great individuals.

For generations, a college education has meant the difference between a life lived on the edge of promise and one lived in the full embrace of the American Dream. A system so intrinsically linked to the future success of our children and our nation should be one of our highest priorities.

So, I ask: In our changing . . . world has higher education kept pace? Is it accessible to students of all backgrounds, including minorities, low-income students, and adults? Is it affordable? And accountable to the students, parents, and taxpayers who foot the bill?

Our universities are known as the best in the world. And a lot of people will tell you things are going just fine. But when 90 percent of the fastest-growing jobs require post-secondary education—are we satisfied with "just" fine?

Is it "fine" that college tuition has outpaced inflation, family income, even doubling the cost of health care?

Is it "fine" that only half of our students graduate on time?

Is it "fine" that students often graduate so saddled with debt they can't buy a home or start a family?

None of this seems "fine" to me. Not as a policymaker, not as a taxpayer, and certainly not as the mother of a college sophomore. The Commission drew a similar conclusion. In their words, ". . . higher education has become . . . at times self-satisfied and unduly expensive."

In fact, times have changed. Nearly two-thirds of all high-growth, high-wage jobs created in the next decade will require a college degree, a degree only one-third of Americans have.

Where we once were leaders, now other nations educate more of their young adults to more advanced levels than we do!

This makes families anxious, and I understand why. We know higher education is the key to our children's future. We want more

continued

An Action Plan for Higher Education *(continued)*

than anything to provide it. Yet, it's becoming difficult to do so and still make ends meet.

And like many parents, I'm wondering—will my daughter graduate equipped with skills for a career, or is she going to move back home with me?

Colleges and universities are the keepers of the flame of intellectual discourse. Well then, let's have some discourse! Let's have some debate on how to make higher education available and attainable for more Americans.

I'm not the first to grapple with these issues. States, local leaders, the business community and many in higher education are already hard at work tackling challenges from affordability to measuring student learning. They need and deserve our help and support.

This is an issue that touches us all. Parents, students, and taxpayers pick up the majority of the tab for higher education. Over the years, we've invested tens of billions of dollars in taxpayer money and just hoped for the best. We deserve better.

So, today I'm announcing my immediate plans to address the issues of accessibility, affordability and accountability raised by the Commission.

First: how do we make college more accessible?

There are far too many Americans who want to go to college but can't—either because they're not prepared or can't afford it. To expand access to higher education we must better prepare our students—starting with high standards and accountability in our public schools.

These principles are the pillars of *No Child Left Behind*. And let me assure you—NCLB is going strong.

We've made great progress towards our goal of every child reading and doing math at grade level by 2014—and that's not too much to ask!

Thanks to this law our youngest students have made more academic gains in the last 5 years than the previous 28 combined. But, at the high school level, it's a different story.

A million kids drop out every single year. And those who do graduate often aren't prepared for college.

As a result, colleges, students, and taxpayers spend over a billion dollars a year on remedial classes after graduation. Ultimately, we pay the bill twice, because students don't get what they need in high school.

A high school diploma should be a ticket to success—including success in college. That's why President Bush proposed a plan to increase academic rigor in our high schools and prepare more students to succeed.

ACTION ONE under my plan is to build on this by expanding the effective principles of *No Child Left Behind* and holding high schools accountable for results.

And we will continue efforts to align high school standards with college work by increasing access to college-prep classes such as Advanced Placement.

Next, how do we make college more affordable?

Higher education's escalating sticker price has many parents facing the tough choice—whether to save for college or their own retirement. In the past five years alone, tuition at four-year colleges has skyrocketed by 40 percent. I want to know why . . . and I know other parents do too!

As the Commission noted, the entire financial aid system is in urgent need of reform. At the federal level, it's a maze of 60 Web sites, dozens of toll-free numbers, and 17 different programs. Just to give a comparison, the main federal student aid form is longer and more complicated than the federal tax form!

The Commission recommends Congress scrap the system and start over with one that's more user-friendly and effective.

In the meantime, ACTION TWO under my plan is for my Department to streamline the process, cut the application time in half, and notify students of their aid eligibility earlier than Spring of their senior year to help families plan.

The reality is no matter the costs, the wealthy can pay. But for low-income, mostly minority students, college is becoming virtually unattainable. Chuck Vest, former MIT President and Commission member, put it this way: "In this country, you are better off being rich and dumb than poor and smart."

Lately, increases in institutional and state aid for low-income families have not kept pace with assistance for more affluent families. In a recent report card, 43 states were given an "F" for failing on affordability.

We must increase need-based aid. We've worked with Congress to strengthen financial aid and we've made progress. This includes making available four and a half billion dollars in scholarships for low-income students who take challenging courses in high school and study fields such as math and science.

I look forward to teaming up with Congress again to improve the financial aid process and help the students who need it most. But more money isn't going to make a difference if states and institutions don't do their part to keep costs in line.

We, at the federal level, can do our part, too. As the Commission pointed out, a big part of the cost burden on higher education is complying with the more than 200 federal regulations currently on the books. We can help lift that burden.

But even so, there are still too many who will say "just give us more money." Money's important. But we're going to keep chasing our tail on price until we realize that a good deal of the solution comes down to information. Like any other investment or enterprise, meaningful data is critical to better manage the system.

My daughter's college costs went up this year . . . for what? And, this is not unique to me. For most families, this is one of the most expensive investments we make. Yet there is little to no information on why costs are so high and what we're getting in return.

Which brings me to my final point. How are we going to make college more accountable for results?

I, too, experienced the confusion and frustration many parents face with the college selection process. I found it almost impossible to get the answers I needed. And I'm the Secretary of Education!

We live in the "Information Age." If you want to buy a new car, you go online and compare a full range of models, makes, and pricing options. And when you're done, you'll know everything from how well each car holds its value down to wheel size and number of cup-holders.

The same transparency and ease should be the case when students and families shop for colleges, especially when one year of college can cost a lot more than a car!

That's why I support the Commission's recommendation on this issue. ACTION THREE under my plan will work to pull together the same kind of privacy-protected student-level data we already have for K through 12 students. And use that data to create a higher education information system.

More than 40 states already have a system like this in place, but that's 40 islands unto themselves.

That kind of localized system may work when you're dealing with kindergarten through 12th grade, but it's not helpful when it comes to college and you're trying to compare options: in state versus out of state, public versus private, community college versus four-year.

We want to work with Congress, states, and institutions to build a system that's more useful and widely available to every student.

The information would be closely protected. It would not identify individual students or be tied to personal information. It wouldn't enable you to go online and find out how Margaret Spellings did in her political science class.

Armed with this information, we can redesign my Department's existing college search Web site and make it much more useful—capable of addressing concerns such as: How much is this school really going to cost me? How long will it take to get my degree?

continued

An Action Plan for Higher Education *(continued)*

Believe it or not, we can't answer these basic questions. That's unacceptable. And I challenge states and universities to provide the information to make this system a reality.

Information will not only help with decision-making; it will also hold schools accountable for quality. As the Commission wrote: "higher education must change from a system primarily based on reputation to one based on performance."

No current ranking system of colleges and universities directly measures the most critical point—student performance and learning.

You'd never buy a house without an inspection, take a vacation without researching your destination, or these days, buy groceries without reading the nutritional label. And in almost every area of our government we expect transparency and accountability: from prescription drug programs to housing to K–12 education.

If we're that particular in those areas, shouldn't we do the same with higher education? Something so critical to our future success and quality of life?

We absolutely should! And ACTION FOUR under my plan will provide matching funds to colleges, universities, and states that collect and publicly report student learning outcomes.

Right now, accreditation is the system we use to put a stamp of approval on higher education quality. It's largely focused on inputs, more on how many books are in a college library than on whether students can actually understand them. Institutions are asked, "Are you measuring student learning?" And they check yes or no.

That must change. Whether students are learning is not a yes or no question. . . . It's how? How much? And to what effect?

To that end, ACTION FIVE under my plan will convene members of the accrediting community this November to move toward measures that place more emphasis on learning.

I realize after what I've just said, commencement speaker invitations may suddenly get lost in the mail. But the urgent need to spark this debate and engage on these issues is worth the risk.

As I've outlined, we need to make higher education more accessible by better preparing our students in high school. We need to make higher education more affordable by increasing need-based aid, simplifying the financial aid process, and holding costs in line.

And we need to make higher education more accountable by opening up the ivory towers and putting information at the fingertips of students and families.

This course will not, should not, and cannot be charted by the federal government alone. Just as the Commission reflected a cross-section of higher education stakeholders, finding the right solutions will take a similar partnership.

Today, I've touched on some of the main recommendations, but the Commission has done a comprehensive examination of a whole host of other issues from adult learning to innovation to information technology.

This Spring, I'll convene a Summit and bring these many sectors together to discuss the full slate of recommendations, our progress, and specific responsibilities going forward.

This is the beginning of a process of long overdue reform. And let me be clear: at the end of it we neither envision, nor want, a national system of higher education. On the contrary, one of the greatest assets of our system is its diversity—something we must protect and preserve.

Our aim is simply to make sure the countless opportunities a college education provides are a reality for every American who chooses to pursue it. The Commission's report is rightly titled "A Test of Leadership," and for the sake of our students and our future, this is one test we must not fail!

Thank you.

. . . is delivered in a medium and genre that reach the audience . . .

In addition to comprising a fitting response to the problem at hand, the Spellings Report and detailed supporting documents were delivered through an easily accessed electronic medium that immediately reached a wide audience: the World Wide Web. College instructors, high school teachers, students, and citizens alike could read the online PDF documents—or they could order print copies by writing directly to the U.S. government.

The chosen medium hardly limited the **genres**—the kinds of writing—available to the Spellings Commission. The World Wide Web could have delivered anything from a blog entry to streaming video. But the exigence (the need to develop a comprehensive national strategy for higher education) and other elements of the rhetorical situation called for a kind of writing that featured research and documentation. It's no surprise, then, that the genre the commission chose for its informative writing was the report.

Like any genre, the report has a history, one which no doubt played into the commission's choice. Consider reports that you have seen or read: book reports, status reports, credit reports, or even articles in *Consumer Reports*. All examples of this genre employ formal language, a serious tone, and careful documentation of research to reach their goal of conveying information. (Even the satirical *Colbert Report* on Comedy Central displays many of these characteristics—the spoof of the report genre is part of what makes the show so humorous.) It's not a coincidence that reports share these characteristics. Rather, the genre developed in this way in response to common rhetorical situations. Because elements of the commission's rhetorical situation were similar enough to those of other situations to which reports are suited, the commission's audience had an expectation that a report—not streaming video, a blog entry, or a memoir—would be the chosen genre.

. . . and successfully satisfies the intended audience

The report and its supporting documents—fitting responses that they are—work on at least two levels to satisfy a worried American public and to do so using a genre that meets that audience's expectations. On the most obvious level is the attempt to link the government's economic and educational policies with the values of U.S. citizens. But on a more urgent level is the attempt to galvanize the support of the American public in terms of the government's influence on education. Interestingly, these government documents shaped another rhetorical situation that developed around another exigence. Because these documents didn't please every U.S. citizen, they created another rhetorical problem, one that would need to be changed by yet another fitting response.

Analyzing the Rhetorical Situation

For each of the following problems, decide whether you could shape a response that fulfills the three-part requirement for being fitting: discourse that fits the problem, is delivered in an appropriate medium and genre, and successfully satisfies the intended audience. Be prepared to share your answers with the rest of the class.

1. Your university's football coach, whom you have long admired, is receiving a great deal of negative press because the football team is losing.
2. When you and your friends get together, they always try to persuade you to join their church.
3. Your history instructor has assigned a research paper that is due on the same day as your biology midterm.
4. After taking your LSATs, you receive mailings from more than twenty law schools.
5. For security reasons, U.S. Immigration Services has not allowed your Middle Eastern friend to return to the United States and resume his college education.

Recognizing a fitting response

The Spellings Report provoked a sharp reply from the Association of American Colleges and Universities (AAC&U). But that fitting response to the government documents was not arrived at easily or instantly: university administrators and professors from all over the nation and from all kinds of schools came together on numerous occasions to discuss, investigate, research—and respond to—the facts, reasoning, and sometimes unexamined beliefs that underpin the commission's report.

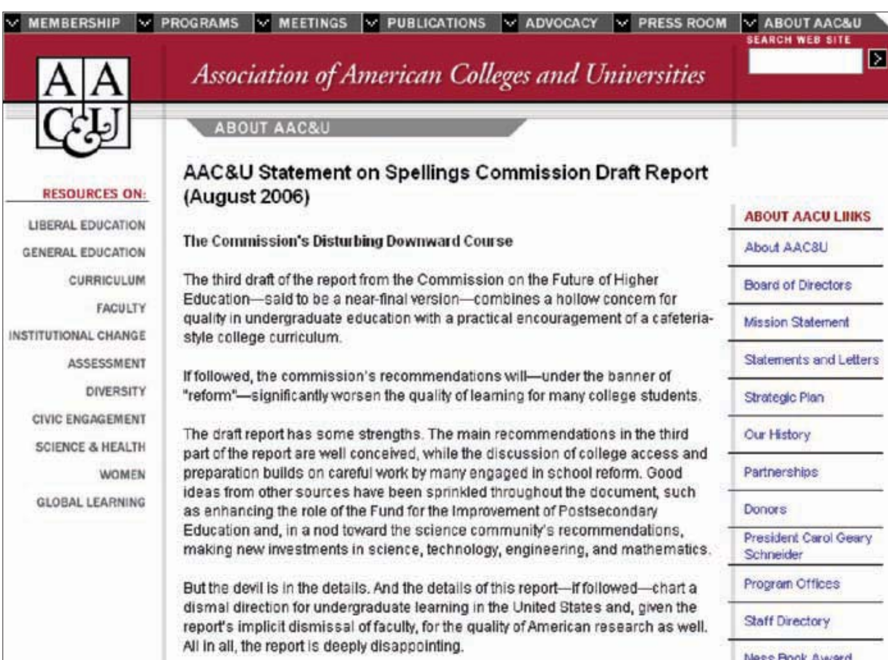
In their online reply, "AAC&U Statement on Spellings Commission Draft Report," the authors criticize the report for combining a "hollow concern for quality in undergraduate education with a practical encouragement of a cafeteria-style college curriculum." The AAC&U statement finds promise in the "main recommendations in the third part of the report," especially the discussion of "college access and preparation," "enhancing the role of the Fund for the Improvement of Postsecondary Education," and making "new investments in science, technology, engineering, and mathematics." But, the authors write, "the devil is in the details." And the details of the Spellings Report "chart a dismal direction for undergraduate learning in the United States."

In addition, the authors of the AAC&U statement write that the Spellings Commission's report implicitly dismisses faculty, despite the fact (proved by "abundant evidence") that "close interaction between faculty and students is one of the most important predictors of college completion and achievement."

And in a genuine effort to speak to policy makers, university and college faculty, and U.S. citizens, the AAC&U authors close their response with this admonishment: "It is very important that . . . when the final report is released, AAC&U presidents and trustees take the lead—in partnership with their faculty—and call for a vision of college learning that is worthy of a great democracy. College admission is important—and so too is college completion. But the key to America's future is what happens in between." The purpose of AAC&U's online statement is to clarify the organization's values and goals in response to the disparaging commission report.

Because they were responding to the controlling exigence of a rhetorical situation, the AAC&U authors came up with *a* fitting response, but not the only possible one. Whether their response can be considered the best—or not—depends on the occasion, the audience, the purpose, the constitution of the writing committee, and so on. Even if their response was (or was not) the best, it was nevertheless a well-researched and well-executed response, one that called for a cascade of responses from other interested citizens' groups, professors, and university and college administrators.

All through your life, you have been and will continue to be faced with rhetorical exigencies that call for a fitting response of some kind. Right now, as a college student, you are asked on a regular basis to shape fitting responses


MEMBERSHIP PROGRAMS MEETINGS PUBLICATIONS ADVOCACY PRESS ROOM ABOUT AAC&U

SEARCH WEB SITE

AA C&U

Association of American Colleges and Universities

ABOUT AAC&U

AAC&U Statement on Spellings Commission Draft Report (August 2006)

The Commission's Disturbing Downward Course

The third draft of the report from the Commission on the Future of Higher Education—said to be a near-final version—combines a hollow concern for quality in undergraduate education with a practical encouragement of a cafeteria-style college curriculum.

If followed, the commission's recommendations will—under the banner of "reform"—significantly worsen the quality of learning for many college students.

The draft report has some strengths. The main recommendations in the third part of the report are well conceived, while the discussion of college access and preparation builds on careful work by many engaged in school reform. Good ideas from other sources have been sprinkled throughout the document, such as enhancing the role of the Fund for the Improvement of Postsecondary Education and, in a nod toward the science community's recommendations, making new investments in science, technology, engineering, and mathematics.

But the devil is in the details. And the details of this report—if followed—chart a dismal direction for undergraduate learning in the United States and, given the report's implicit dismissal of faculty, for the quality of American research as well. All in all, the report is deeply disappointing.

RESOURCES ON:
LIBERAL EDUCATION
GENERAL EDUCATION
CURRICULUM
FACULTY
INSTITUTIONAL CHANGE
ASSESSMENT
DIVERSITY
CIVIC ENGAGEMENT
SCIENCE & HEALTH
WOMEN
GLOBAL LEARNING

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Statements and Letters
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Program Offices
Staff Directory
Ness Book Award

AAC&U's response to the Spellings Report.

to exigencies, many of which come in the form of assignments, social dilemmas, and political or religious challenges. In your first-year writing class, your instructor will direct you to a number of exigencies that you'll need to analyze and then address in writing. It's doubtful that only one person in your class will shape the perfect resolution to any exigence; more than likely, a number of students will shape fitting responses to each assignment, succeeding even as the responses vary from person to person.

The following list of questions can help you evaluate responses to determine whether or not they are fitting.

What Makes It a Fitting Response?

If any of the following conditions are not met, you have a problem that is not a rhetorical exigence or a response that is not fitting.

1. Is the problem an exigence that can be modified through verbal (spoken or written) or visual discourse?
2. Is the response either verbal or visual discourse?
3. Does the response fit the problem?
4. Is this response delivered in an appropriate medium and genre that reach its intended audience?
5. Is the intended audience also a rhetorical audience (see chapter 1)?
6. Does this response successfully satisfy the intended audience?

Your Writing Experiences

1. Think back on your writing experiences—academic and otherwise—and try to recall a fitting response you've received. What characterized the response? What made it fitting?
2. When you submit a piece of writing to your instructor, what kind of response do you like most to receive (other than praise, of course)? Answer the following questions to formulate a description of a fitting response to your academic writing: (a) In what medium (or media) do you like to receive responses to your writing? Verbally, in a conference? In an email message or online course discussion list? Handwritten in ink on your printed page? (b) Do you like comments throughout your text, or just at the end? Do you like your instructor to correct mechanical errors for you, point them out, or allude to them in a final comment? (c) What do you want to learn from your instructor's comments and markings?
3. Think of a time when you gave a fitting response to someone else's writing. In what ways did it fit the problem, get delivered in an appropriate medium and genre, and successfully satisfy the intended audience?

Reading a resolution as a fitting response As you already know, people shape different responses to the same exigence. Some responses may seem to you more fitting than others, but you may not know exactly why that is the case. Next, you'll read closely several responses to the 1992 Rodney King verdict and determine which meet the criteria for a fitting response.

You might remember hearing about the Rodney King verdict: the Los Angeles police officers who had beaten King for 19 seconds—recorded on an 81-second videotape—were initially exonerated. (In a later trial, the two officers who had struck King were found guilty and served time in prison.) Commentators, news analysts, and race-relations experts rushed to the airwaves, the printed page, and cyberspace to provide what they thought were fitting responses to the verdict. The Academic Senate at San Francisco State University, for example, posted a public resolution, questioning "whether the American system of justice treats people equitably under the law." As you read this resolution, which follows, consider how fitting a response it is.

Academic Senate of San Francisco State University

Resolution Regarding the Rodney King Verdict

At its meeting of May 5, 1992, the Academic Senate approved the following resolution regarding the Rodney King verdict:

WHEREAS The April 29, 1992, verdict in the case of the officers charged with beating Rodney King has raised questions about whether the American system of justice treats people equitably under the law; and

WHEREAS The powerlessness born of having an unequal voice and inadequate representation begets frustration sometimes leading to violence; and

WHEREAS San Francisco State University, through the efforts of its Commission on Human Relations, Working Committee on Multicultural Perspectives in the Curriculum, and other projects has placed a high priority on implementing the principles embodied in its recently adopted statement, "Principles for a Multicultural University"; and

WHEREAS The hostile climate generated by the verdict in this case imperils the foundations of reason, common sense, morality, and compassion which underlie the academic enterprise as well as the larger society which this enterprise serves and is inimical to the equity and diversity goals of this campus; therefore be it

RESOLVED That the San Francisco State University Academic Senate decry the verdict in the case of the officers charged with beating Rodney King; and be it further

RESOLVED That the San Francisco State University Academic Senate reaffirm its commitment to a governance process which actively encourages the participation of all members of the academic community; and be it further

RESOLVED That the San Francisco State University Academic Senate reaffirm its commitment, and redouble its efforts, to provide an academic environment which promotes the empowerment, embraces the diverse viewpoints, and celebrates the contributions of all members of the community which the University serves; and be it further

RESOLVED That this resolution be distributed to the SFSU Campus community, the Chair of the Academic Senate, CSU and to the Chairs of the CSU Campus Senates.

One response to the Rodney King verdict.

Reading the L.A. riots as a fitting response Although dramatic by academic standards, the preceding resolution pales in comparison to the most powerful response of all: the three-day riots that began in Los Angeles shortly after the Rodney King verdict was announced. With arson, looting, and fighting, the riots spread throughout South Central Los Angeles and to several other cities, as far away as Atlanta, Georgia. By the end of the rioting, which lasted for several days, more than 50 people had been killed, over 4,000 injured, and over 12,000 arrested in Los Angeles alone. Many participants in the riots as well as some onlookers felt that the riots were, indeed, a fitting resolution to the exigence of the verdict. What do you think?

Analyzing the Rhetorical Situation

1. Use the questions in the "What Makes It a Fitting Response?" box (on page 46) to determine whether the L.A. riots and the SFSU Academic Senate's resolution were fitting responses to the Rodney King verdict. Be sure to consider all questions for each of the responses.
2. Which response(s) do you consider fitting? If both are fitting, why do you think such different responses can both be fitting? If only one response is fitting, what makes it more fitting than the other?

Reading political commentary as a fitting response If you argue that the L.A. riots were, in and of themselves, a kind of visual rhetoric, you might believe them to be the most fitting of all the various responses to the Rodney King verdict. Columnist and activist Barbara Smith believed that the riots were the most fitting response to a terrible verdict. In fact, as the flames of the riots were reduced to embers, Smith commented on the political potential of those riots: "the insurrection in Los Angeles will galvanize unprecedented organizing." She also wrote about her own simmering fury. Recounting King's beating and a catalogue of brutalities that preceded it, Smith forged her fury into a verbal response that she felt fit the occasion.

Barbara Smith

Excerpt from The Truth That Never Hurts

What I felt at the King verdict and its aftermath was all too familiar. I felt the same gnawing in the pit of my stomach and in my chest when sixteen-year-old Yusuk Hawkins was gunned down on the streets of Bensonhurst, Brooklyn, in 1989. I felt the same impotent rage when the police murdered sixty-seven-year-old Eleanor Bumpurs with a shotgun in the process of evicting her from her Bronx apartment in 1984. I choked back the same bitter tears when I heard the verdict in the 1991 rape case involving a Black woman student and several white male students at St. John's University on Long Island. I was just as terrified when they murdered four Black school girls (my age peers) by bombing a church in Birmingham, Alabama, in 1963. And even though I was too young to understand its meaning, I learned Emmett Till's name in 1955 because of witnessing my family's anguish over his lynching in Mississippi.

So what do we do with all this fury besides burn down our own communities and hurt or kill anyone, white, Black, brown, or yellow, who gets in our way? Figuring out what to do next is the incredibly difficult challenge that lies before us.

Above all, the events in Los Angeles have made it perfectly obvious why we need a revolution in this country. Nothing short of a revolution will work. Gross inequalities are built into the current system and Band-Aids, even big ones, won't cure capitalism's fundamental injustice and exploitation.

We need, however, to build analysis, practice, and movements that accurately address the specific ways that racism, capitalism, and all the major systems of oppression interconnect in the United States. It's not a coincidence that the most dramatic political changes have so often been catalyzed by race. In the United States, racism has shaped the nature of capitalism and race relations.

It is our responsibility as Black activists, radicals, and socialists to create vibrant new leadership that offers a real alternative to the tired civil rights establishment and to the bankrupt "two-party" system. It is our responsibility as we build autonomous Black organizations to make the connections between all of the oppressions and to work in coalition with the movements that have arisen to challenge them.

Recognizing the leadership of radical women of color, feminists, and lesbians is absolutely critical from this moment forward. Women of color are already building a movement that makes the connections between race, class, gender, and sexual identity, a movement that has the potential to win liberation for all of us.

It is past the time to talk. I really want to know how the white left, the white feminist, and the white lesbian and gay movements are going to change now that Los Angeles is burned. It's not enough to say what a shame all of this is or to have a perfect intellectual understanding of what has occurred. It's time for all the white people who say they're committed to freedom to figure out what useful antiracist organizing is and to put it into practice.

Smith says, "Figuring out what to do next is the incredibly difficult challenge that lies before us." You might think of "figuring out what to do next" as the challenge of shaping a fitting response to the exigence of any rhetorical situation. Smith, a socialist, explores a number of options, all of which are "fitting" and some of which are more revolutionary than others.

Look again at Smith's final sentence: "It's time for all the white people who say they're committed to freedom to figure out what useful antiracist

organizing is and to put it into practice." That sentence, the last one in her fitting response, opens up another rhetorical exigence that invites yet another response. In fact, like Secretary Spellings's address regarding higher education, Smith's writing actually prescribes a response, going so far as to dictate the form that response should take.

Analyzing the Rhetorical Situation

1. Is the problem to which Barbara Smith is responding a rhetorical exigence?
2. Is the response verbal or visual discourse?
3. Does the response fit the problem?
4. Is this response delivered in a medium and genre that reach its intended audience?
5. Does this response successfully satisfy the intended audience?

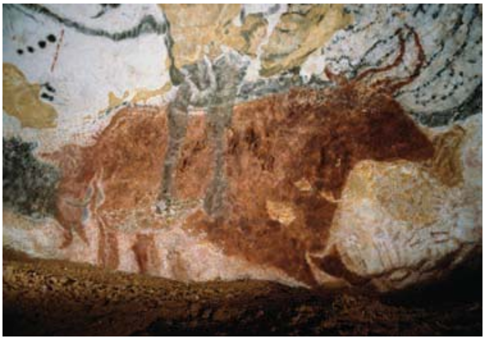
Compare your answers with those of your classmates, and then decide, as a class, if Smith's response is fitting to the rhetorical situation. You may also want to consider what result Smith hopes to achieve through her writing.

Community Connections

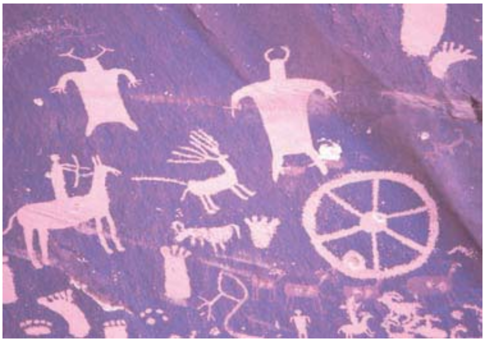
1. Your campus or town undoubtedly has unrest (or even upheaval) of some kind, strong dissatisfaction related to economics, employment, politics, justice, race, athletics, or gender. Look through your local newspaper and identify one such incident of unrest. What rhetorical exigence does this incident present? What is one possible fitting response to that exigence? Be prepared to share your answer with the rest of the class.
2. Celebrations—birthdays, engagements, weddings, commitment ceremonies, graduations, family reunions, athletic victories, and holiday gatherings—invite fitting responses. These responses take the form of letters, cards, songs, speeches, and toasts. For an event that you're going to attend soon, draft a fitting response.
3. Think about the fitting response you drafted for question 2. Choose a different kind of event and explain how you would need to alter your response in order to make it a fitting one for that event. Would you need to change the medium in which you plan to deliver your response? Its length? The specific kind of language used?

Using the Available Means of Persuasion

In chapter 1, you learned that Aristotle defined *rhetoric* as "the faculty of observing in any given situation the available means of persuasion." When you consider the available means, you think about the possible methods of commu-



Cave painting in Lascaux, France.



Early stone carvings from the American Southwest.

nication you might use, whether those are oral (speaking person to person, over the telephone), written (using email, instant messaging, paper, a Web page), or visual (using film, video, still images, and so on).

You've already had years of experience in using your critical judgment to identify available means of persuasion, means that are dependent on the rhetorical situation, including the specific audience you're trying to reach. Whatever the rhetorical situation and whoever the audience, you select from the available means of persuasion. Humans were doing just that long before Aristotle wrote his *Rhetoric*. In fact, one of the earliest examples of humans tapping an available means of persuasion can be found in cave paintings, such as the ones in Lascaux, France, which depict stories of hunting expeditions that took place between 15,000 and 10,000 BCE. Using sharpened tools, iron and manganese oxides, and charcoal, Paleolithic humans recorded incidents from their daily life for the edification of others. From 400 BCE to 1300 CE, people living in what is now the southwestern part of the United States also recorded the stories, events, beliefs, fears, and characters of their daily life by carving their representations on stone faces of various kinds. Using the available means at their disposal (sharpened tools and stones), these First Americans composed stories that continue to speak to and intrigue us.

The contemporary rhetorical scene also offers many varieties of available means—from electronic and printed to visual and spoken—for delivering as well as shaping potentially effective information for a specific audience. Let's review some of those means so that you can optimize your choices in order to succeed as a rhetor.

What is the available means?

Every rhetorical situation depends on delivering a fitting response by some available means of persuasion. **Available means** can be defined as the physical material used for delivering the information, the place from which the author creates and sends the information, and the elements of the presentation itself,

such as the rhetorical appeals, the use of evidence or authority, the conventions of style, and the rhetorical methods of development. Each rhetor naturally chooses from among the available means, basing choices on the context, the audience, and the **constraints** (negative obstacles) and **resources** (positive influences) of the rhetorical situation.

Instinctively, we all know how to make rhetorical choices. Still, we can all improve, especially when we become more aware of the choices we're making and the effects of those choices. Rhetorical consciousness (and success) comes with recognizing the vast array of options at our disposal, including those already in existence and those we can create as we attempt to negotiate the constraints of our rhetorical situation and thereby successfully reach our intended audience.

If you think about your writing class, for instance, you'll see that information is being delivered to you by all sorts of available means: textbooks, lectures, discussions, computer programs, listservs, in-class activities, and homework assignments. This textbook, *The Harbrace Guide to Writing*, is one available means for helping you learn how to write for your college courses. Your instructor's classroom presentations and activities are another available means. Whether delivering lectures, leading class discussions, working with you through various in-class exercises, or supervising writing workshops, your instructor is tapping all possible available means to teach you and the other members of your class.

The available means delivers information . . .

In the weeks following the September 11, 2001 attacks on the World Trade Center, many Americans responded to the exigence by extending their condolences, regardless of whether they knew any of the dead and missing personally. The range of fitting responses to the exigence varied widely: for instance, those whose loved ones were missing contributed to memory walls, filling them with bouquets of flowers and photographs. Others wrote essays and newspaper columns, decrying the terrorists, mourning the victims, and extolling the rescue efforts. Some people presented television and radio programs focusing on what happened on that day and how the United States was responding. Still others created online memorial boards and chat rooms. And one inventive rhetor went so far as to hire a skywriter, posting a message that spoke for and to millions of Americans: "We miss you." Each of these rhetors chose a different physical means of delivering a message.

These rhetors worked within the constraints and resources of their individual rhetorical situations, whether those constraints and resources were physical ("What passerby or hospital worker may have seen my missing loved one?"), geographical ("How can I reach the survivors in New York City?"), or financial ("I'm going to spend money broadcasting my message in skywriting"). The means of delivery each rhetor used depended on the rhetor's expertise, intended audience, and contextual constraints and resources.

Photo © Suzi Altman

A September 11 memory wall.

. . . is anchored to the rhetor's place . . .

Every time a rhetor sends a message, he or she does so from a physical place. Whether the rhetor is writing at a desk, talking on a telephone, preaching from a pulpit, speaking from a podium, keyboarding at a laptop, or conversing in a coffee shop, the message itself is constituted by the constraints and resources of that specific place. For instance, when you write a letter to someone, you assume that person can read the language in which you're writing. You may be writing a letter because the person isn't within speaking distance and doesn't have access to email. You may choose writing over telephoning because your message needs to be phrased carefully so as to not upset or confuse the person. If you're sending a message electronically, you may use your cell phone to text message, in which case the message is likely to be shorter than if you were typing it on a full-size keyboard.

When New Mexico's governor Bill Richardson entered the race for his party's presidential nomination in 2007, a contextual constraint was financial: he didn't have as much funding as his better-known competitors, Senators Barack Obama and Hillary Clinton. Richardson realized he could tap the resources of electronic communication to reach a wide audience on the Internet, rapidly and relatively cheaply (so the Internet became a contextual resource). In his **blog** (or Web log, an interactive online journal), he may have found the best available means for exploiting the resources of electronic communication, especially given the blog's various links to relevant news updates, articles, Web sites, official campaign entries, reader comments, and even video clips, such as YouTube's clip of the governor's appearance on Jon Stewart's *The Daily Show*. Richardson's choice of blogging as an available means of reaching the American public was a practical choice, influenced by various resources and constraints. But it was also a political choice, anchored in his right to speak.

Bill Richardson for President Web site.

Not all rhetors, however, have access to all of the available means of persuasion. Many groups of people throughout American history have been denied the right to education, the right to speak publicly, and the right to participate in politics on grounds of their gender, race, ethnicity, physical ability, or lack of property. For example, when you consider voting as an available means of persuasion, of sending a message to a specific rhetorical audience, you see how oppressive the lack of voting rights has been for many groups. In 1776, only white Protestant men who owned land had the right to vote. By 1847, all white men could vote, including Catholics and non-Christians. In 1870, black males were given the right to vote, but only under certain conditions, including proof of their literacy and ability to pay a poll tax. Women were not granted voting rights until 1920, and American Indians not until 1924. Thus, the means of persuasion available to these groups were fewer than those available to white men.

Those who are not educated, don't have access to computers and books, cannot read and write well, and don't speak publicly (whether their speaking is at a podium, over a telephone, or on the radio) simply don't have access to as many means of persuasion as those who have such opportunities. In fact, the right to speak publicly has been a rhetorical constraint for members of these groups for centuries. The delegates at the 1848 Seneca Falls Convention demanded that women be permitted to speak in public without the ill grace of

their audience. After all, women—just like men—have thoughts and opinions that should be heard. For some groups facing discrimination, then, declaring themselves as worthy of speaking has been the first step toward overcoming the constraints of their rhetorical situation.

. . . and includes the rhetorical elements of the message itself

When a rhetor considers the available means for sending a purposeful message to a particular audience, he or she considers the rhetorical elements of the message. Because human beings are not persuaded to believe or act in a certain way based on facts alone, because we don't believe only that which can be proved, rhetors use **rhetorical appeals**, which arose from the truly human nature of persuasion. These three persuasive strategies are **ethos**, the ethical appeal of the rhetor's credibility and trustworthiness; **logos**, the logical appeal of a reasonable, well-supported argument; and **pathos**, the emotional appeal of language and examples that stir the audience's feelings (within a reasonable limit). The use of these appeals is reliably balanced in most successful messages, for to exaggerate any one of these appeals is to risk losing the audience and thereby failing to achieve the rhetorical purpose.

Many successful messages emphasize each of these appeals separately, but doing so is not the same as exaggerating any one of them. Consider the following excerpts from a speech given at the 1851 Women's Rights Convention in Akron, Ohio. During a time when white women were rarely permitted to speak in public, especially to a "promiscuous assembly" of men and women, former slave Sojourner Truth (b. Isabella Baumfree, 1787–1883) faced an audience of educated white Northerners, mostly women, to speak about the importance of women's rights for black women as well as white women. Truth negotiated the constraints and resources of her rhetorical situation to reach her audience.

Sojourner Truth.

According to tradition, Truth, the only black person in attendance, had been listening carefully to the various speeches, many of which denounced the rights of women. Truth was constrained by being illiterate, black, a Southerner, and a woman, and her spoken ideas (recorded and later published in multiple versions by white people) would be met with resistance, if not outright objection. Some of her constraints, however, proved to be her richest resources. The minute she ascended the platform to address the audience, Truth transgressed all the social norms of the educated Northern white "lady."

In her opening paragraphs, Truth set out the circumference of the struggle for women's rights as she saw it, establishing her ethos. Notice how her first paragraph establishes common ground with the white women in her audience: both speaker and audience subscribe to the idea that both Northern and Southern women, white and black, share a concern over women's rights. Truth continues to burnish her ethos by demonstrating her goodwill toward her audience, her good sense and knowledge of the subject at hand, and her good character:

> Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the Negroes of the South and the women of the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?
>
> That man over there says that women need to be helped into carriages and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I could have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

A speaker in Truth's position had to devote most of her words to establishing her ethos; after all, she needed to be heard and believed as the black woman she was. But like many successful rhetors, Truth spent the body of her speech emphasizing logos, the shape of her reasoning, particularly her response to arguments against women's rights:

> Then they talk about this thing in the head; what's this they call it? ["Intellect," somebody whispers.] That's it, honey. What's that got to do with women's rights or Negro's rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure-full?
>
> Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.
>
> If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

The closing of her speech emphasizes pathos. Her gratitude translates into an emotional appeal to her audience:

> Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say.

Ethos, logos, and pathos are often distributed among three sections of any piece of powerful writing in both separate and overlapping forms. Once you start looking for them, you'll discover that these rhetorical appeals appear in much of the reading and writing you do.

Within a message itself, the available means also include the rhetor's use of evidence or authority. You can see for yourself how Truth used the example of her own hardworking life as evidence that women were just as suited for voting rights as men. In fact, her example carried far more authority than that offered by any of the well-educated white women who shared the speaker's platform with her. And for authority, Truth wisely went straight to the Bible, the ultimate authority for all her listeners, whether they were Northern or Southern, black or white, male or female, educated or uneducated.

In addition to the rhetorical appeals and the use of evidence or authority, conventions of style constitute yet another aspect of the available means. Truth's 1851 speech circulated in at least four versions, all of them recorded by white people, all of them resorting to some version of dialect. The most prominent use of dialect is the word *ain't*, but it's not the only one. Later, allegedly "cleaned-up" versions of the speech included the phrases *out o' kilter*, *a-talking*, *be in a fix*, and *aren't I a woman*. No version of her speech has appeared in **Standardized English**, the style of writing and speaking expected in most academic and business settings, which would dictate *Am I not a woman?* as the refrain. The use of dialect authenticates Truth as an uneducated former slave speaking to an educated white Northern audience.

Finally, rhetors choose the most appropriate of the rhetorical methods of development (description, narration, exemplification, classification and division, comparison and contrast, process analysis, cause-and-consequence analysis, and definition). In her speech, Truth used definition and narration in the second paragraph: she defined herself as a woman, just not the kind of woman that opponents to women's rights have in mind, and she narrated several incidents from her life that supported her self-definition. In the body of her speech, she used cause-and-consequence analysis to bring home her point that women have already set a powerful precedent, one supported by scripture.

Truth's speech, no matter which version is examined, offers a clear textual context for examining the available means of persuasion.

Analyzing the Rhetorical Situation

For two or three of the following situations, identify available means of persuasion that take into consideration (a) the physical means of delivering the information, (b) the place from which the author creates and sends the information, and (c) the rhetorical elements (including the rhetorical appeals) of the message itself. Be prepared to share your answers with the class.

1. You want to support your favorite recording artist, who is under scrutiny for criticizing the current government of the United States.
2. Your family wants to help some neighbors, who have lost all of their worldly possessions in a house fire.

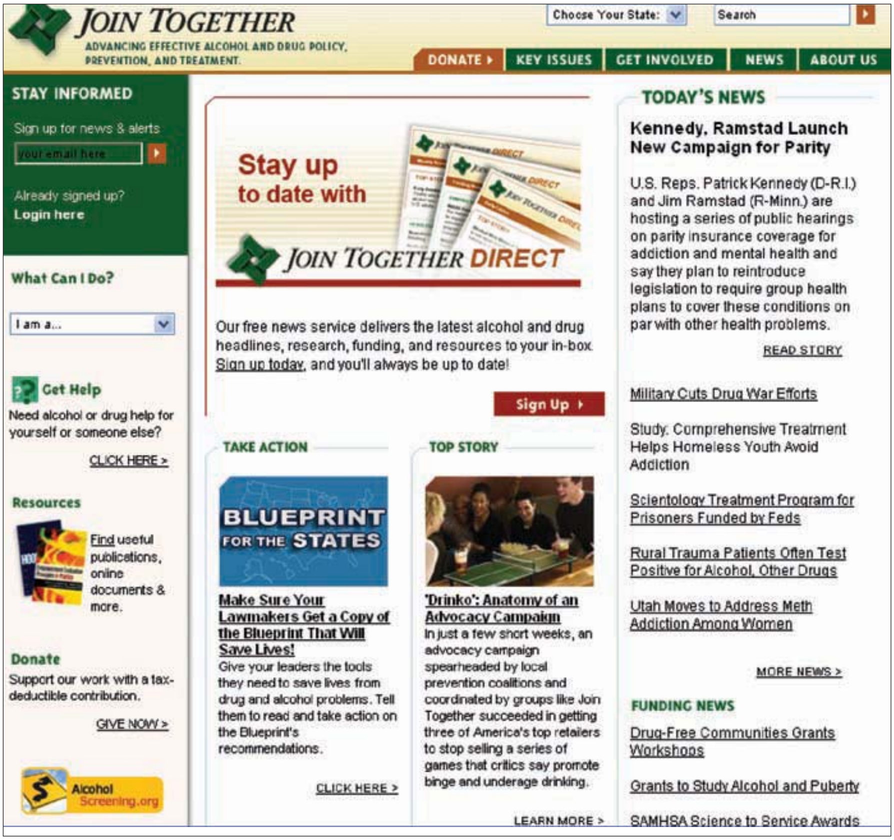
continued

Analyzing the Rhetorical Situation *(continued)*

3. You want to change majors, from communications to international business, but your grade-point average is slightly below the necessary minimum for acceptance to the School of Business.
4. Your spouse wants to relocate in order to further his or her career, but you're making good progress on your undergraduate degree in your current school.
5. Your economics professor has assigned you a research project: you are to evaluate the kinds of jobs that are appropriate for high school students.

Recognizing available means

When Boston University's School of Public Health created Join Together to provide information to individuals and communities interested in fighting and preventing underage drinking and substance abuse, it needed to tap the available means for distributing that information. One of the available means chosen was



www.jointogether.org

This Web site is an available means of communication for the organization Join Together.

www.jointogether.org

This Web page has links to additional available means of response.

a Web site. On its site, the group mentions specific means: coalitions, leadership training for community-based efforts, public education and media, and public policy initiatives—all of which can be realized through print, oral, visual, and electronic means of delivery.

In addition, Join Together's Web site contains links to many other available means. As you analyze Join Together's Web site, you'll see that it uses the rhetorical appeals, evidence and authority, a specific style, and various rhetorical methods of development. In fact, the site argues for the importance of its existence not only by recounting specific evidence and leveraging the rhetorical appeals of pathos and logos but also by sending the reader to relevant links to find out how to take further action.

No matter what document, Web site, or television program you're reading or viewing (and analyzing rhetorically), you need to keep in mind that the creators of those communications have tried to choose the best from among all means of communication available to them. As you read and view, then, you'll want to remain alert to the specific choices rhetors have made as well as whether those choices are the most fruitful ones.

Rarely will two rhetors make identical choices in response to a rhetorical exigence. Each rhetor's physical place of composing and status in terms of the situation often complicate those choices. Each rhetor must negotiate a unique set of rhetorical constraints and resources in order to determine the best available means.

Your Writing Experiences

1. Chances are you may not know very many people, if anyone, in your writing class. Your instructor may not know anyone either. Describe the available means you could use to remedy this situation. How exactly would you do so, and what would be the substance of your message?
2. What means are available to you for letting your writing instructor know what kind of person, student, and writer you are? Write for ten minutes, describing the available means in terms of three constituent parts: (a) the physical means of delivering the information, (b) the place from which you could create and send the information, and (c) the rhetorical elements of the message itself. How might you use the rhetorical appeals (ethos, pathos, and logos) to convey an impression of yourself to your instructor?
3. After you receive a marked and graded piece of writing from your instructor, what are the means available to you for responding? In terms of the three constituents of available means, describe how you usually respond. How might you more profitably respond? Write for five minutes and be prepared to share your answer with the rest of the class.
4. Reconsider the answers you wrote for questions 1, 2, and 3. Carefully translate your three answers into one that takes advantage of the available means of persuasion. Consider your rhetorical constraints and resources (including the rhetorical appeals) as you introduce yourself as a college writer to the rest of your class, including your instructor. Be prepared to share your fitting response with the rest of the class.

Reading an essay for available means Acclaimed author Susan Orlean has established her career by writing about the ordinary things in life. After spending the early part of her career writing profiles of famous people (actors, musicians, politicians, businesspeople) that were published in popular magazines (*Rolling Stone*, *Vogue*, *Esquire*, *The New Yorker*), Orlean now writes from a different perspective altogether: she writes profiles of ordinary people, most of whom wonder why she wants to talk to them. In an interview at University of Oregon, Orlean said that she's drawn to the extraordinary in the ordinary: "There's no question in my mind that being a writer is a moral occupation and one that requires an awareness all the time of what that means morally and philosophically." As you read the following excerpt from her essay "The American Man, Age Ten," locate the extraordinary features of this ten-year-old's daily existence that Orlean identifies.

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Text not available due to copyright restrictions

Analyzing the Rhetorical Situation

1. If Susan Orlean's purpose is to find the extraordinary in the ordinary, what is the exigence for her essay?
2. How does she work to respond to that exigence through her verbal discourse? How does her verbal discourse fit the problem?
3. What are the available means she taps to form her discourse? Where and how does she use the rhetorical appeals of ethos, pathos, and logos?
4. Whom or what does she use as evidence or authority?
5. What stylistic choices does Orlean make that enhance her response as a fitting one?
6. Which of the rhetorical methods of development (see page 57) does she use to shape her response? Which passages are built on those identifiable rhetorical methods?
7. Who might be Orlean's audience? How does her choice of available means suit her intended audience?

Community Connections

1. Some feature of college life is no doubt a source of dissatisfaction: living conditions, roommates, the commute, lack of family time, cost, instructors, or course offerings. Choose one of these features that is problematic for you and identify the means available to you for resolving that problem. Make sure that your available means reflect the three parts: (a) the physical means of delivering the information, (b) the place from which the information is created and sent, and (c) the rhetorical elements (including the rhetorical appeals) of the message itself. Be prepared to share your response with the rest of the class.
2. Consider a trial being held in your own town (a case involving murder, embezzlement, theft, assault, or arson, for example). As you keep up with local news (print, electronic, visual, gossip), try to determine the available means of persuasion being used by the prosecution and the defense. Also identify the means of persuasion that remain either unavailable to or untapped by either the defense or the prosecution. Make a list of possible reasons those specific means are not being used. Be prepared to share your findings with the rest of the class.

Reading a book introduction for available means English professor Michael Bérubé publishes widely about academic matters: curriculum, teaching loads, classroom management, and cultural studies. But with the birth of his

second son, James (Jamie), Bérubé ventured into another kind of writing, writing aimed at a wider audience. The following excerpt is from the introduction to his chronicle of his family's experiences with Jamie, who has Down syndrome.

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Analyzing the Rhetorical Situation

1. Michael Bérubé is writing to an audience of general readers, not the academic audience for whom he regularly writes. Who might these general readers be? Think of specific people you know who might be interested in *Life as We Know It.*
2. What are the specific means available to Bérubé for reaching a general audience?
3. Working on your own or with a classmate, analyze the available means that Bérubé employs. What are the physical means by which he delivers his information? What is the place (physical, social, academic, and/or economic) from which he creates and sends his message?

continued

Analyzing the Rhetorical Situation (continued)

4. As you continue to analyze the available means, consider the rhetorical elements of the message itself. In other words, account for Bérubé's use of the rhetorical appeals (ethos, pathos, and logos), evidence and authority, distinctive style, and rhetorical methods of development. Write for five to ten minutes, taking all of these elements into account. Be prepared to share your analysis with the rest of the class.
5. If you were writing an essay about a remarkable person, whom would you choose to write about? Who would make up your audience? What exigence might you create or perceive in order to shape a fitting response? What would be your purpose? What means would you use to deliver your message? Freewrite for ten minutes and be prepared to share your thoughts with the rest of the class.

Writing a Rhetorical Analysis

Now that you are familiar with the features of the rhetorical situation and the ways those features can be employed to shape a fitting response, you can use your knowledge to analyze the rhetoric of someone else.

Your task is to select and then analyze a written or visual text, one that appears to be a fitting response. You can choose from the texts presented in this or the previous chapter or find something else in print or online. What you are looking for is a piece of writing or a visual produced by a person or group with a vested interest in the effect of the words or image. The following two questions will help you determine if your selection is appropriate for a rhetorical analysis:

1. Is the text responding to an exigence that can be modified through verbal or visual discourse?
2. Is the response verbal (spoken or written) or visual discourse?

After you have selected a text, read it carefully, keeping in mind that the ultimate goal of a rhetorical analysis is twofold: to analyze how well the rhetorical elements work together to create a fitting response, and to assess the overall effectiveness of that response. Then, write answers to the following questions, using textual or visual evidence to support each answer:

1. Who is the author (or rhetor)? What credentials or expertise does the author have? What opinions or biases did the author bring to the text?
2. What is the exigence? How is it identified? Why is the author engaged with this exigence? Is this an exigence that can be modified through discourse?
3. Who is the audience for the message? What opinions or biases might the audience hold? How does the audience feel about this exigence? What relationship is the author trying to establish with the audience? And most important, can this audience modify or bring about a modification of the exigence? How?
4. Identify the rhetorical elements of the message itself. In other words, where and how does the author employ the rhetorical appeals of ethos, pathos,

and logos? How does the author invoke credentials, goodwill, or good sense to establish ethos? How does the author use evidence (examples, statistics, data, and so forth) to establish logos? And how does the author create an emotional connection to establish pathos? Keep in mind that the rhetorical appeals can sometimes overlap.

5. What kind of language does the author use—plain or specialized, slang or formal? How does the language reveal the author's view of the intended audience?
6. What is the place (physical, social, academic, economic, and so on) from which the author creates and sends the response? What are the resources of that place? What are its constraints (or limitations)?
7. How does the author send the response to the audience? What medium does the author use? How private or public, accessible or inaccessible is the medium? What are the resources and the constraints of that medium?

The next part of your job is to consider whether the response is fitting and successful. To achieve that goal, respond in writing to this list of questions:

1. Is the author's intended audience a rhetorical audience? Draw on evidence from the text to support your answer.
2. If the audience is a rhetorical one, what can it do to resolve the exigence?
3. Does the response address and fit the exigence? How exactly? If not, how might the author reshape the response so that it does fit the exigence?
4. Is the response delivered in an appropriate medium that reaches its intended audience? If so, describe why the medium is appropriate. If not, explain how it could be adjusted so that it would be appropriate.
5. Can you think of other responses to similar rhetorical situations? What genre is commonly used to respond to these situations? Does the author of this piece use that genre? If not, what is the effect of going against an audience's expectations?

Now that you have carefully read the text and answered all of the questions, you are ready to write your rhetorical analysis. As you begin, search your answers for an idea that can serve as the basis for your thesis statement. For example, you might focus on the author's declared goal—if there is one—and whether it has been achieved. You might speak to how successfully the author has identified the rhetorical audience, shaped a fitting response, or employed the best available means. Or you might focus on the use of the rhetorical appeals and the overall success of that use. Whether you agree with the author—or not—is beside the point. Your job is to analyze—in a two- or three-page essay built on a clear thesis statement—how or how well the author has accomplished his or her purpose.


LDC

Working with Your Available Means 3

Writing Processes: From Tentative Idea to Finished Product

Responsible rhetors always consider the rhetorical situation as they write; they know the importance of responding to an exigence with a purposeful message directed at a specific audience and delivered by the most appropriate means available. By paying careful attention to their audience, to the available means of delivery, as well as to the steps in their composing process, effective rhetors adjust their message until it comes as close to fulfilling their rhetorical purpose as conditions (resources and constraints) allow. In short, they know that successful communication takes time and effort—and often more than one draft. As you develop into a responsible and effective writer and speaker (rhetor), you'll want to reconsider your own writing processes and work to improve them.

In this chapter, you'll move through the three general steps of the writing process: planning, drafting, and revising. As you read about each of these steps, you'll learn when it's necessary to consider the components of the rhetorical situation covered in chapters 1 and 2 (exigence, sender, purpose, message, receiver, and context) and when to ignore them and just write. This chapter features an example of student writing, from the initial idea to the final draft. As you read the various versions of Anastasia "Stacy" Simkanin's work, you'll see how she took advantage of planning strategies, how she drafted and used feedback from peers to revise, and how she prepared her final draft for submission.

Write for Five

Write for five minutes in response to each of the following questions. Be prepared to share your answers with the rest of the class.

1. When you receive a writing assignment, what is usually your first reaction? What do you look for in the assignment? What kinds of information are important for you to have before you get started?
2. What kinds of writing do you do regularly? Which of them seem to be work- or school-related? Which of them are personal? Which of the means of delivery available to you do you use most often? Make a list of the kinds of writing you do, categorizing them as work- or school-related or personal.
3. Compare your responses to questions 1 and 2 with those of two classmates. What surprised you about their responses? Pick two things a classmate wrote that made you rethink your answers; then rewrite those answers.

Finding Pleasure in Writing

Whether you realize it or not, you've been writing almost all your life. When you were a small child, you grabbed crayons, felt-tip markers, or chalk and wrote on whatever surfaces you could find: paper, coloring books, sidewalks, chalk boards, table tops, walls, lampshades. You might not yet have been talking fluently, but you were already "writing" words and images as well as your fine motor skills and developing linguistic expertise would allow. Like the human animal you are, you were marking your territory—leaving messages for the people who entered your world. When you learned to write cursive, with all its up and down strokes, loops, and ties, you may have felt the same kind of satisfaction that you felt when you scribbled on the sidewalk. You were moving forward into the adult world of writing, a world that feeds our primitive human need to make marks as well as to communicate with others.

As you think back on your earliest memories of writing (whether it was scribbling, printing, drawing, or cursive), keep in mind the process of writing that you practiced then. You gathered up your materials and set to work. The final result was pleasing and the entire process usually joyously simple—unless, of course, your fine motor skills hadn't developed enough to support a textbook cursive that your teacher approved. Many of you have been writing—and enjoying it—for years. One award-winning author cannot recall a time when she wasn't writing:

> Before I could write what might be called human words in the English language, I eagerly emulated grown-ups' handwriting in pencil scribbles. My first "novels" . . . were tablets of inspired scribbles illustrated by line drawings of chickens, horses and upright cats.
>
> —**Joyce Carol Oates,**
> "To Invigorate Literary Mind, Start Moving Literary Feet"

Like the writing you happily did as a child, college writing can also be satisfying, but that is not to say that it will *always* be joyous, let alone easy. The process might at times seem grueling, but the results can often be exhilarating, something you're proud of. If that weren't the case, then you wouldn't worry about writing well or care what your teacher thinks of your writing.

Perhaps the best way to make writing a pleasurable activity is to build on what you already do well and enjoy as you write. If you're a

person who likes to explore a topic, you may already have a collection of special notebooks in which you jot down notes and observations, write freely about interesting topics, copy delicious phrases or sentences you've heard or read, and make rough outlines.

You may be a writer who especially likes composing the first draft—by hand or keyboard. Maybe you enjoy the tactile sensation of writing with a gel pen on a yellow legal pad or the friction of moving a felt-tipped pen across pulpy paper. Maybe you always draft with a word processor, entertaining yourself by connecting particular fonts with particular ideas in your draft. The word processor offers you the opportunity to rewrite phrase after phrase, sentence after sentence, tinkering that may be especially comforting and pleasurable for you.

Or maybe you're one of those writers who are relieved when they finish a draft so that they can use their energy to work with and against that draft. You may like to print out your piece, sit back in a comfortable chair, and read it line by line, penciling in new sentences, cutting out entire sections, fiddling with your word choice, drawing arrows for reorganizing your thinking. You might have a thesaurus, dictionary, and handbook in a stack nearby—maybe one of your special notebooks, too, so that you can work in some of your favorite phrases or thoughts. Writers who enjoy this final part of the writing process feel that the hardest part is over. These writers especially enjoy polishing their writing until they're proud to submit it. As internationally known writer Susan Sontag put it:

> You write in order to read what you've written and see if it's OK and, since of course it never is, to rewrite it—once, twice, as many times as it takes to get it to be something you can bear to reread. —**Susan Sontag**, *Writers on Writing*

For writers like this, the enjoyment they get from rereading their revised work is the best part, whether or not they send it on to someone else to read.

Regardless of which parts of the process they enjoy most, all good writers move through a general, three-step writing process: planning, drafting, and revising. Each of these general steps has smaller steps within it, which is probably why no two writers move through these three basic stages in exactly the same way. Still, most experienced writers use some variation of the general writing process that we'll review in the rest of this chapter. Before we begin, take a few minutes to jot down answers to the following questions, which will reveal what parts of the writing process you already do well and already enjoy.

Your Writing Experiences

1. What kind of writing do you do that gives you the most pleasure? Is it handwritten or keyboarded? Is it instant messages or planned, drafted, and revised essays? Why do you do this kind of writing?
2. Which of the means available to you for writing gives you the most pleasure? Makes you feel most confident?

continued

Your Writing Experiences (continued)

3. How would you describe the process you go through to accomplish this pleasurable writing?
4. What part(s) of your writing process do you most enjoy? Find most difficult? Can you imagine any ways to make the difficult part easier or more enjoyable?

Recognizing an Exigence

Writing most often begins with an exigence, a reason to write, as you learned in chapter 1. The exigence may be as obvious as a due date for a written assignment, or it might be more subtle—a tug on you to respond. After attending a school board meeting and listening to the discussion of budget cuts, you may feel the need to write a letter to the editor of your local newspaper about the importance of music classes to schoolchildren. At the movie theater, you might find yourself wanting to speak to the manager when you see the sorry state of the restrooms. When you open your credit card statement and discover two mysterious charges on it, you are likely to call the 800 number to clear up the matter. Or you may be bothered by a controversy—such as that surrounding Pete Rose's nomination to the Baseball Hall of Fame—and feel the need to post your opinion online. Whatever your exigence, that's where you'll start. Your exigence is the answer to this question: what has prompted you to enter the conversation about this topic?

Responding to an Exigence through Planning, Drafting, and Revising

Much of the writing you do is writing that you initiate for personal reasons. But in college, you'll do a great deal of writing that has been assigned. If you're like Stacy Simkanin, you're entering the conversation about a particular topic because your teacher has asked you to. Stacy, an English major, discovered on the first day of the semester that she'd be expected to write an essay about technology for her writing and technology course. As she considered the exigence—an assignment—Stacy moved through the three basic steps of the writing process: planning, drafting, and revising.

What Happens during Planning?

Planning to write usually involves two steps: exploration and organization. Experienced writers employ a variety of methods for exploring a topic, or inventing things to say about it.

Planning involves exploration . . .

The most commonly used methods of exploration are listing, keeping a journal, freewriting, and questioning. But experienced writers also regularly use conversation, meditation, reading, and listening as ways to discover good ideas; they know that good ideas can come to them in all sorts of settings. In fact, many writers keep a pen and notebook by their bed because ideas often come to them just as they're falling asleep. They grab the notebook, scribble down their idea, and sleep soundly, no longer worried that they'll forget the idea.

As you plan your college writing assignments, you'll probably continue to rely on the methods that have worked for you in the past. When you're stuck, however, you'll probably try out a new method, if only as a way to jump-start your writing.

Listing As soon as you get some idea of what you'll be expected to write formally about, you may want to start—and keep up—a list of possibilities. Look over some of the lists you made in response to the questions in Write for Five. These are the kinds of lists that can propel your writing, as Stacy's list will demonstrate.

During the first week of school, Stacy jotted down a few ideas, with the hope that, as time went by, she'd keep adding possibilities for her formal essay. You can follow Stacy's example and keep your list going over a course of a few days. Or you can jot down all your ideas at one sitting, a kind of listing often referred to as **brainstorming**. What follows is the list Stacy made and kept adding to:

computers	Web searches	online concordance
chat rooms	Statistical Universe	downloadable essays
visual culture class	plagiarism	forum discussions
photo essays	convenience	electronic requests
quality	online databases	Internet
constantly developing	online course notes	time saver
full-length journal articles	classroom computers	Google

Keeping a journal Some writing instructors expect you to keep a weekly journal, either print or online, and submit it to the class every week. And that's a good idea: the more you write, the more you'll have to say. When you're writing in your journal, you don't need to be concerned with punctuation, grammar, spelling, and other mechanical features. If you write three pages a week for a journal or as part of your online class discussion, you may not be able to lift a ready-to-submit essay directly from your work, but you will have accumulated a pool of ideas from which to draw. But even more important, you will have been practicing getting thoughts into words.

In addition to writing journal entries to explore your topic, you might also use your journal to write out what you understand about your course assignments, along with your reactions to your reading or to class discussions or lectures. As Stacy considered her own upcoming assignment, she wrote in her ongoing electronic journal:

> I think I tend to take modern advances for granted, but when I look at how much more I use technology as a college student than I did, say, eight years ago as a junior high student, it's amazing to think of how much my studies have become dependent on it. I need computer access for almost everything anymore, from writing papers to sending emails to doing research on the Web. Not only that, but some of my favorite classes have been those that incorporated some form of technology into the course format. I think this is one of technology's major advantages--turning learning into something new and interactive, which gets students involved. I've had courses that used technology in basic ways, like my Biological Science class, in which the class lectures were recorded and saved online for students to listen to later. Some of my other courses, though, have used it in lots of interesting ways. In one of my English classes, for instance, we took a day to hold class in a chat room, and we all signed into the room from our computers at home. It was great as part of our discussions about literacy, because experimenting with computer literacy allowed us all to see how people communicate differently when they're not face to face. Of course, some people would argue that kids my age spend way too much time "chatting," and that Instant Messenger is one of a student's biggest distracters. I guess, like any good thing, technology also carries with it some disadvantages.

Freewriting Freewriting means just what it says: it's the writing you do that costs you nothing. You don't have to worry about spelling or grammar; you don't even have to worry about writing complete sentences, because no one is going to grade it. In fact, no one (except you, of course) may ever even read it. It's the kind of writing you do to loosen up your thinking and your fingers; it's the kind of no-pressure writing that can, nevertheless, yield an explosion of ideas.

When Stacy's teacher asked everyone in class to write for five minutes about the connection between technology and their college success, Stacy wrote:

Spanish 3: used chat room discussion.

English 202: used chat room discussion to analyze Internet communication as it relates to literacy.

English 202 and Phil 197: used ANGEL's online forums.

Being an English major, I tend to see the biggest advantages of modern technology as those that have most helped my writing. My courses require hours of writing from me each week, and I know that, without access to all the Web resources that have been available to me, the amount of time I have to spend working on a paper would probably double. For instance, technology helps me write a research paper before I've even typed the first word, because I can research my topic so much faster by first consulting the online catalogues, instead of going to the library and getting lost in the stacks. If there is material I need that this library doesn't have, I simply have it sent to me through interlibrary loan. Then, when I actually start writing, the process is made easier through referencing certain Web sites that I can't live without. I don't think I've written a single paper as a college student without consulting an online dictionary, thesaurus, reference page, or concordance . . . and sometimes I use all four resources in the course of writing a single paper. And once I'm finished writing my paper, I can use any one of a number of Web pages that are designed to show the proper way to cite any resources I may have used. Of course, there are also some things that students get from the Web that they'd be better to stay away from, such as downloadable essays and book notes that help you skip out of actually reading a text. With technology being so accessible, so fast, so convenient, so easy to use, so full of information, etc., it can be hard to make sure you don't rely on it too much. For instance, I don't think it's a good idea to always use information from the Internet as a replacement for going to the library, because sometimes I've found that the perfect resource for a paper I'm writing is sitting on a shelf in the University Library. I think the best way for students to make use of modern advances is to draw on them to help build their own ideas and abilities, and not use them as a means of avoiding any real work.

Notice how Stacy starts with a list of some courses that used technology. She doesn't seem to be heading in any one direction. Then—she's off and running about how the use of technology affects her life as an English major.

After trying several methods of exploration (listing, keeping a journal, and freewriting), Stacy found that she was starting to repeat herself. She didn't yet have a point she wanted to make, let alone a **thesis**, a controlling idea for her essay. She needed to try a new tack.

Questioning Sometimes when you're in a conversation, someone will ask you a question that takes you by surprise—and then forces you to rethink your position or think about the topic in a new way. By using structured questioning, you can push yourself to explore your topic more deeply.

There are two sets of questions that can readily serve your purpose: journalists' questions and the pentad. You're probably already familiar with the **journalists' questions**: *Who? What? Where? When? Why? How?* As Stacy answered these questions, she began to form an opinion about her topic.

> Who is using technology? Teachers, students, librarians--everyone on campus, it seems. But I'm going to talk about how it affects me.
>
> What technology is being used, and what is it being used for? All kinds of technology, from email and Web searches to PowerPoint presentations and voice mail, is being used, for instruction, homework, student-to-student communication, student-and-teacher communication, and research. I'm going to concentrate on my use of computer technology, mostly access to the Web.
>
> Where is technology being used? At the library, in the classroom, but most often in my bedroom, where my computer is.
>
> When is technology being used? Usually at night, after I come home from classes and am doing my homework.
>
> Why do students use or not use technology? I use it because it's more convenient than walking over to the library and searching. Not all students have Internet access in their apartments; others may not know all the online research techniques that I know.
>
> How are students using it? Some students are using it to advance their educations; others are using it to subvert it (like downloading essays and cheating schemes).

Kenneth Burke's **pentad** offers you another way to explore your topic, your thoughts on that topic, and what you've already written about it. Often referred to as the **dramatistic pentad**, this method leads you to analyze relationships among the *act*, *actor*, *scene*, *agency*, and *purpose*. Stacy needed to consider each of these five components of the pentad in terms of the question it raised:

- *Act*. What is happening?
- *Actor*. Who is doing it?
- *Scene*. What are the time, place, and conditions in which the act occurred?
- *Agency*. How was the act accomplished?
- *Purpose*. How and why did the act, actor, scene, and agency come together?

Considered this way, the relationship between technology and learning began to take on more definite meaning for Stacy:

Rhetorician and philosopher Kenneth Burke.

What is the relationship between using technology (the act) at school and me (the actor)?

Where (the scene) and why (the purpose) do I use technology at school?

How (the agency) do I use technology?

How did I come to be reliant on technology (again, the purpose)?

As Stacy answered these questions, she realized that she conducts most of her research and does most of her writing in her bedroom. Although she thinks she should spend more time in the library to see what she might discover there, she rarely goes. Instead, she conducts research online, drafts and revises online, and emails her instructor a final, ready-to-be-graded essay.

Stacy didn't need to think about the genre in which she would write: her instructor had already determined that fitting responses would take the form of an academic essay. But situations will arise when you need to determine which genre is most appropriate. The genre you choose should fulfill your purpose and be deliverable through a medium that will reach your intended audience. In other words, picking the most effective genre is key to making the best use of your available means.

Here are some other tips for determining which genre is appropriate to your rhetorical situation:

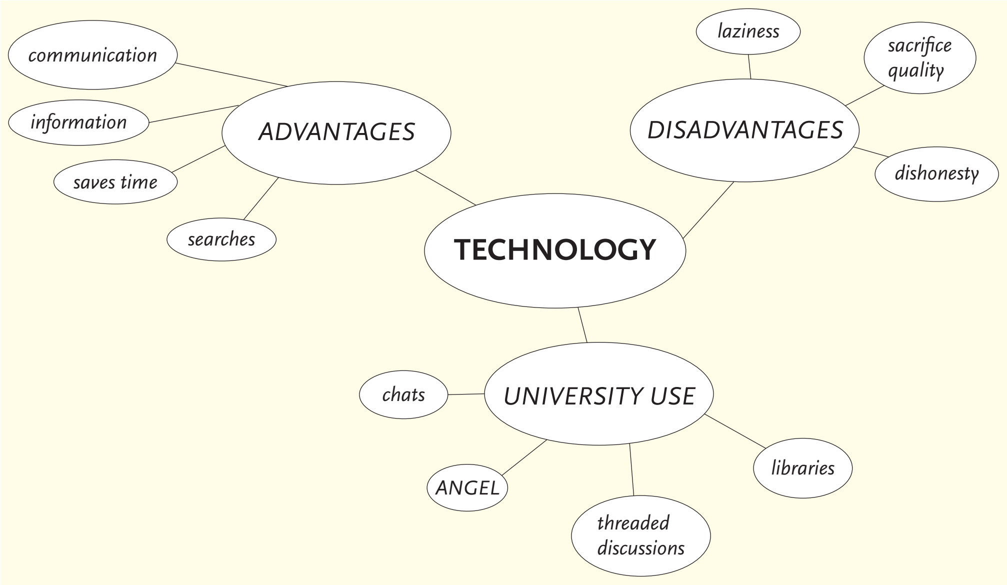
- Consider who else has been faced with a similar rhetorical situation and what genre(s) they used in response.

- Locate one or more examples to identify common characteristics of a genre, such as the kind of language used (formal or informal, for example), where and how the rhetorical appeals of ethos, logos, and pathos are used, and what kind of evidence is used and how it is presented.
- Ask yourself whether it is most appropriate to use a genre that has been used in similar situations or whether an unexpected genre would have the effect you want. Similarly, you can ask whether your response should employ all the characteristics of others in that genre or if there is a good reason for it to diverge in some ways.
- Finally, consider your available means. To what means of delivery do you have access? If you're writing in an academic context, what means of delivery are you expected to use and what kinds of specialized audiences are you addressing? How do these factors influence your choice of genre?

. . . and planning involves organization

Once you've explored your topic as thoroughly as you can, it's time to begin organizing your essay. Two simple methods can help you get started: clustering and outlining.

Clustering **Clustering** is a visual method for connecting ideas that go together. You might start with words and phrases from a list you compiled or brainstormed and link them with arrows, circles, or lines, the way Stacy does. Notice how Stacy uses different fonts and sizes of type to accentuate the connections



Stacy's clustering.

she wants to make between technology and learning. (You might want to use color as well to help you make connections.) Interestingly, she hasn't yet put herself into the essay's plan.

Outlining An outline establishes the limits of your topic at the same time as it lists the main parts. Outlining is a good way to plan, but only if you allow yourself to add and delete points and move things around, if you consider yours a rough outline, not a formal one. Like clustering, outlining helps you visualize how things relate to one another. Stacy's outline shows a close relationship to her clustering, but she's added details and a general title:

Technology and Learning

I. Advantages

  Information

    fast and convenient

    online catalogues

    eBay's First Edition or Rare Books page

    online concordances

    databases

  Communication

    ANGEL

    online forums

    new forms of interaction

    chat rooms

II. Disadvantages

  Academic laziness

    ignore traditional forms of research

    quality vs. convenience

    lose the value of a trip to the library

  Dishonesty

    free online book notes

    downloadable essays

    plagiarism

Notice that Stacy started out using Roman numerals for her main sections, the way we were taught to outline in elementary school. But she switched to simply listing subpoints, thereby making her outline easier to put together and work with.

Write for Five

Write for five minutes in response to each of the following questions. Be prepared to share your answers with the rest of the class.

1. What was the last exigence you responded to in writing? Why did you choose to respond to it?
2. How did you go about exploring possible responses? Which of the invention strategies did you employ?
3. How did you begin organizing your response? What organizational methods did you explore? How was your response organized in its final form? Did you use chronological, emphatic, or some other system of ordering?
4. What means did you use to deliver your response? Was it the only means available to you, or did you choose it from several available means?
5. Compare your answers with those of two classmates. What surprised you about their answers? List two things a classmate wrote that made you rethink your own answers. Then rewrite those answers.

What Happens during Drafting?

After you've explored your topic and loosely organized your paper, you'll begin drafting, another two-step process that includes writing the first draft (or several drafts) and evaluating that draft. During the drafting stage you begin weighing more heavily all the elements of the rhetorical situation (see chapter 1). For some writers, that first draft is the toughest part of the process. For others, however, the joy of putting words onto a surface is exhilarating; for them, the first draft is a combination of an outline and a freewrite. A first draft is just that—you'll revisit it to evaluate and adjust your message to fit your rhetorical situation.

Up until this point, Stacy was writing for herself (she was both sender and receiver of her message), and her lists, outlines, and so forth were casual and exploratory. Some of them were handwritten or drawn, others keyboarded. Some were short, others long. What they all had in common was that none of them were graded or judged.

A writer begins to (re)consider audience . . .

Next, Stacy needed to begin a draft that her instructor would read and respond to. Stacy approached her instructor, asking him if he might give her some direction. Specifically, she wanted to know how she might most productively write

an essay that addressed the requirements of the course. Here's what her teacher proposed:

> Consider me your audience as you write a three- to four-page essay in which you describe the ways the campus computer system does (or could) support your learning. In this essay, you'll need to describe the current system, explain its beneficial consequences, and perhaps provide recommendations for how it could be improved. Your paper is due two weeks from today.

This assignment provides Stacy with a firm exigence for writing: she has an assignment with a due date. It also supplies her with a receiver of her paper (her message): her instructor is her audience. Now that she knows to whom she is writing, she can gauge the amount of detail and information she needs to use. After all, her instructor knows a good deal about technology and writing, but he may not know what technological services are available to his students, let alone how good students like Stacy use these services.

. . . context, including constraints, . . .

The context seems to be the course, Writing and Technology. The assignment also provides some constraints on Stacy's writing: her message must be at least three pages long and no more than four; it must include a description of the technology she's referring to, or a list of consequences (how the system *does* support her learning), and perhaps some recommendations (how the system *could* support her learning); and it is due in two weeks.

. . . and other elements of the rhetorical situation

Given these constraints, Stacy doesn't know whether her purpose will be to inform, explain, or analyze; she will have to wait and see what her first draft reveals, which parts of the assignment take root and thrive.

By thinking of her assignment as a rhetorical situation, Stacy has a better idea of how to approach her draft. In fact, when an instructor doesn't write out an assignment, you should feel free to ask him or her to explain it in terms of the rhetorical situation—that is, ask your instructor specific questions about purpose, audience (or receiver), context, and constraints.

Here is Stacy's first draft.

> Technology for teaching and learning is especially strong here at State. It provides many advantages for students and teachers alike, but it also brings with it some disadvantages. In this essay, I'm going to talk about my experiences with technology, the advantages I've experienced and the disadvantages I feel. I'll draw upon my experiences in Spanish 3, English 202, Philosophy 197, Biological Sciences, Art History, and my internship.

Technology is rapidly becoming increasingly advanced, and much of it is used to enhance learning and writing. Not only does it increase the amount of information available, but it allows for stronger writing. I can search libraries around the world, use eBay to find rare manuscripts, use interlibrary loan, and file electronic requests for needed items.

Technology also makes the writing process faster, more convenient. I often access online concordances, view library books on my PC, email librarians, and read full-text journal articles online. This technology is also allowing for more ways to develop ideas and new forms of written communication. For instance, I'm now experienced with chat room communication, forum discussions, and photo essays.

But at the same time that technology brings these advantages, it also inhibits learning and writing. I know that when I'm conducting online research I may be missing out on information or lowering the quality of information because I'm limiting my searching to electronic sources. Nowadays, students don't really have to learn to use the library, where often more information can be found than what appears on an online search. I fear that students are placing convenience over quality. I know I do sometimes. The information online isn't always reliable, either. Students don't often take the time to investigate sources.

For these reasons, campus technology may be promoting academic laziness in some students, and dishonesty as well. So much information is available that you can practically write a book report without ever reading the book. And online papers make plagiarism easy.

In conclusion . . .

Stacy's first draft begins to address the components of the rhetorical situation: she understands that she needs to talk about her own experiences with technology and describe the technology that she uses. As she gets her thoughts down, she's beginning to sketch out an organizational structure that starts with the advantages of this technology and ends with the disadvantages. She makes certain to add that some students take advantage of technology only in a way that cheapens their learning experience. Notice that she hasn't begun to shape a strong thesis yet, let alone a conclusion. Still, she's ready to begin revising.

Write for Five

1. What methods do you use to launch your first draft?
2. What's the easiest part of drafting for you? The most difficult? Why?
3. How does having a specific sense of audience help or hinder you?
4. Many writers concentrate on the big picture when drafting; others find themselves slowing down and filling in some details as well. How would you describe your process of producing a first draft? Be prepared to share your answers with the rest of the class.
5. How does your means of delivery affect your process? In other words, which means of delivery help or hinder you?

What Happens during Revision?

Revision means evaluating and rethinking your writing in terms of the rhetorical situation. Writers use several techniques during revision. Some put the draft aside for 24 hours or more in order to return to it with fresh ideas and a more objective viewpoint. Others like to print out the draft and actually cut it into different sections so that they can experiment with organization. One of the most popular—and most effective—revision techniques is called peer evaluation.

A writer evaluates and rethinks a draft . . .

After composing her first draft, it was time for Stacy to begin evaluating her draft and think about revising, rethinking her writing in terms of her rhetorical situation. Naturally, she read through her draft and evaluated it herself, but she also took advantage of **peer evaluation**, a form of collaboration that provides productive advice and response from a fellow student writer. If the thought of letting a peer (a classmate or friend) read your first draft makes you uncomfortable, if you've tried peer evaluation before and it didn't work, or if you're worried that you won't receive good advice, please reconsider. All effective writing is the result of some measure of collaboration, whether between colleagues, editors and writers, publishers and writers, actors and writers, students and teachers, or friends. Just consider for a moment all the writing you read, hear, and see every day—newspapers, magazines, online chat, billboards, commercials, sitcoms, newscasts. All of the words that you experience on a daily basis come to you as a result of collaboration and peer evaluation. Every day, experienced writers are showing their first drafts to someone else in order to get another point of view, advice, and evaluation.

Peer evaluation is a valuable step in the writing process that you, too, will want to experience. No matter how good a writer you are, you'll benefit from hearing what one or more real receivers have to say about your message. They may ask you questions so that you clarify the points you want to make, nudge you to provide more examples so that your prose comes alive, or point out attention-getting passages. When you respond to a peer's first draft, you'll not only be helping that writer, but you'll also strengthen your own skills as a reader and writer. As you discover strengths and weaknesses in someone else's writing, you can also look for them in your own. Most important, the successful writing of a peer will energize your own writing in ways that the successful writing of a professional might not. A peer can show you how attainable good writing can be.

. . . in terms of a rhetorical situation

Although it is sometimes helpful to get pointers on things like grammar and word choice, you'll usually want a peer reviewer to focus first on how well your draft responds to your rhetorical situation. The following set of ten questions can help guide a peer reviewer:

PEER EVALUATION QUESTIONS

1. What is the exigence for this essay?
2. What is the topic of this essay? What is the main idea the writer wants to make about this topic?
3. What can you tell about the writer of this essay? What is his or her relationship to this topic?
4. Who is the audience? What information in the essay reveals the audience to you? What do you imagine are the needs and concerns of this audience?
5. What seems to be the relationship between the writer and the audience? How is the writer meeting the needs and concerns of this audience? What specific passages demonstrate the writer's use of the rhetorical appeals (ethos, pathos, and logos)?
6. What is the purpose of the writer's message? What is the relationship among the writer, the audience, and the writer's purpose? Do you have any other comments about the purpose?
7. What means is the writer using to deliver this message? How is this means appropriate to the situation?
8. What constraints are on the writer and this message?
9. What idea or passage in the essay is handled most successfully? Least successfully?
10. What are two questions you have for this writer?

These questions can be answered fairly quickly. Although you might be tempted to go through them quickly and orally, you'll be better served if you ask the peer reviewer to write his or her answers either on a separate piece of paper or directly on your draft. When it's your turn to evaluate a peer's draft, you may well

come away from the experience surprised at how much you learned about your own writing. There's no better way to improve your own understanding than to explain it to someone else.

The peer reviewer of Stacy's paper offered her a good deal of advice, most of which had to do with large-scale revising, as you can see from his responses to questions 6 and 9:

6. I cannot tell for sure what your purpose is in writing this essay. You describe technology, but I'm not sure why. Do you want to explain the opportunities, or do you want to show how bad it can be for students? And I cannot tell who you're writing to--maybe just any reader? Still, I think you have a good start on a strong essay because you know so much neat stuff about all the technology here at school. I didn't know half this stuff.
9. The beginning of your essay is the least successful part; I can't tell by reading it where you're headed with your topic, so I think you're going to want to revise with a stronger purpose in mind. But like I said earlier, the strongest part of your essay is all the specific information you already know about using technology. No wonder you get such good grades. Oh, you don't have any conclusion yet. I think if you get a better start on your introduction that you can pull together your overall argument in your conclusion. Maybe talk about how technology is always thought of as being better, an improvement, but that it's not always, not really.

The peer reviewer confirmed what Stacy already thought: the beginning of her essay needed work. She knew that now would be the time to focus on her thesis statement. Earlier in this chapter, a **thesis** was defined as a controlling idea. More specifically, a **thesis statement** is a central idea stated in the form of an assertion, or **claim**, which indicates what you believe to be true, interesting, or valuable about your topic. A thesis statement also gives readers a clear idea of your purpose in writing, and it sometimes outlines the approach you'll take. Although it is often phrased as a single sentence, it doesn't need to be. Here is Stacy's first attempt at a thesis statement:

Technology provides many advantages for students and teachers alike, but it also brings with it some disadvantages. In this essay, I'm going to talk about my experiences with technology, the advantages I've experienced and the disadvantages I feel.

This is a fine start, as Stacy identifies her topic—technology (and its use by students and teachers)—and forecasts that she will be talking about both advantages and disadvantages. Given that the peer reviewer was unclear about her purpose in writing, Stacy knows that she will want to think about her purpose and audience to create a thesis statement that narrows her topic and makes a comment on that topic.

Editing and Proofreading

Although the peer reviewer focused on Stacy's approach to the rhetorical situation, other evaluative responses had to do with smaller issues related to **editing**: improving word choice, adding specific details, and structuring sentences more effectively.

> I think the easiest way for you to get started with your revision is to go through what you've already written and add specific details throughout. You might not use all this information, but at least you'll have it to choose from. For instance, when you talk about the way technology makes writing more convenient, you list some library and online tools. But you don't show your reader (who is your audience?) exactly why you'd use these tools. If you've already used them successfully, then tell the rest of us how you did it--and why.

The peer review didn't harm Stacy's confidence as she moved forward with her essay. Fortunately, she's already a good college writer. And some of that confidence comes from being a good proofreader and editor. After all, her rough draft didn't have any small-scale problems of punctuation, grammar, spelling, or mechanics, the errors you focus on when you're proofreading.

Although revising, editing, and proofreading are often done simultaneously, you might be better off focusing on revising first—getting the big issues taken care of—before you focus on editing and proofreading, which can often be done at the same time, or one right after the other.

After the peer reviewer finished responding to Stacy's essay (and she to his), Stacy took his advice, wrote two more drafts, and edited and proofread her way to her final draft. Like most writers, Stacy stopped revising because she'd run out of time—not because she thought her essay was perfect in every way.

Write for Five

1. How do you define *revision*?
2. When do you revise? Can you name the last piece of writing that you revised? Why did you choose to revise that particular piece?
3. What are your strengths as a reviser? Your weaknesses?
4. What features of revision do you like to have help with?
5. What features of proofreading and editing are your strengths? Which could you use help with? Be prepared to share your answers with the rest of the class.

A Final Draft

Stacy's final draft appears on the following pages. She formatted her paper according to Modern Language Association (MLA) guidelines (see chapter 18).

Anastasia Simkanin

Writing and Technology, English 270

Professor Glenn

October 22, 2006

Technology and the Learning Process: One Student's View

Could today's college student survive without a microwave to heat Easy Mac in her dorm room, a computer to send instant messages to her friends down the hall, and a DVD player to escape the tedium of another evening spent doing homework? The answer is debatable. What's not debatable, however, is that though technology of various forms has brought a certain ease to the life of today's youths, it has also allowed the modern college student to embark on serious academic pursuits that would not be possible without technological innovation. [1]

[1] The thesis statement makes a comment on a narrowed topic.

The Internet, for instance, offers students a wealth of advanced search engines and online library databases. Many students find that such tools open up a world of information, allowing for more expedient research and, in turn, stronger student essays. But some people argue that the ease of computer-searching and the availability of almost anything over the Internet exposes students to the dangers of academic laziness and dishonesty. Which side is right? The incorporation of technology into the learning process is a complex matter and, as with any powerful innovation, poses possible setbacks alongside its advances. Perhaps the best way to approach both sides of the issue is to draw a clear picture of the pros and cons, thereby assessing the different ways that technology has

revolutionized learning in today's universities. [2]

One major way that modern advances have facilitated the learning process is by supplying students with a wealth of information that could not be obtained without Internet resources. Online catalogues such as WorldCat, for instance, allow users to search libraries anywhere in the world for books, articles, serials, and more in a single step. Borrow Direct allows students to simultaneously search all Ivy League university libraries, and the CIC Virtual Electronic Library allows the same type of search within Big 10 schools. [3] Alternatively, students can opt to go to a specific library Web page, such as Oxford University libraries' online catalogue, and begin their search there. With such a vast array of resources available, only very rarely is a student unable to find the information he or she wants. Once a patron has located a needed item, she can file an electronic request through interlibrary loan and have it delivered to a location of her choosing. A State U student who needs a rare manuscript located only at the University of Cambridge can view important pages online. Whereas once a student's research was limited to the resources in her own neighborhood, technology now allows a student access to information in libraries across the Atlantic.

[4] Not only does the Internet allow users to find information that is hard to obtain because it's held in distant locations, but it also allows access to information that is hard to obtain for a variety of other reasons. On those rare occasions that students are unable to find a

[2] Stacy forecasts her approach, which involves looking at both pros and cons of technology. This sentence also clarifies her purpose: to assess technology's dynamic effect on learning.

[3] This is one of the many places where Stacy takes the peer reviewer's suggestion to include specific details about using resources.

[4] This transition sentence links this paragraph to the preceding paragraph.

needed item by searching the library catalogues, they can look through sites such as eBay's First Edition or Rare Books page and possibly locate a volume that is to be found only in someone's living room.

Besides searching for books, technology has simplified searching through them as well. Writing a paper on Great Expectations and want to know the exact spot where Pip admits Biddy is "immeasurably better than Estella"? Web resources such as the Concordance of Great Books allow users to type in a word or phrase and instantly see all the occurrences of those words in a book, along with the surrounding text and chapter numbers. The above quote, by the way, is found in chapter 17 of the Penguin edition.

Even with all the time it can save a student, the average dot-com site is not necessarily the top rung when it comes to the ladder of searching expediency. Today's students can easily write stronger, more persuasive papers by taking advantage of the information that online databases place at their fingertips. Compare, for instance, the effect of saying "State U conferred many doctoral degrees in the year 2000" with the effect of saying "State University conferred 513 doctoral degrees in the year 2000." **[5]** Including statistics in a paper can make one's points sharper and more vivid, and databases such as Statistical Universe allow students to achieve this result. Other databases, such as JSTOR and MUSE, let students sort through full-length journal articles simply by moving their mouse. With libraries containing thousands of volumes of journals and periodicals, the amount of time

[5] Stacy uses another specific detail that makes the essay more persuasive.

saved through computer searches is invaluable. And, of course, consulting Statistical Universe is a lot faster than surveying the 6,165 graduate students who were enrolled at State U in the year 2000.

Not only is technology improving traditional methods of research and writing, but it's also providing students with new ways to communicate and develop ideas. State U's ANGEL page is designed to give professors and students online space for managing their courses. By accessing the page, students can click on the link for a course and view daily reminders, weekly assignments, selected lecture notes, and more. A favorite feature of the ANGEL site is its threaded discussion board. Online forums allow students to carry on the one-on-one discussion that is precluded by large class size and limited lecture time. As an additional step in carrying course discussion beyond the classroom setting, some instructors at State U--especially those who teach language classes--have experimented with "holding class" in a chat room. Online chats allow students to carry on multiple conversations at once, which gives them more opportunities to share and develop ideas. The fact that most students enjoy chat room discussion is an added bonus, as the appeal of what's "new" and "fun" can go a long way in keeping students interested and eager to learn.

With all the ways that technology is changing life for students, it's to be expected that some of the effects will be less welcome than others. One possible downfall of relying on technology is that, ironically, ignoring more traditional ways of research can sometimes cause

students to lose information, or at least information quality. Searching a library's database from home while a stereo plays in the background is more appealing to most students than taking a trip to the stacks, but what many don't realize is that, though online catalogues are a great place to start, they may not be enough to give students all they need to know. Finding the approximate spot where a needed item is located and then perusing those shelves will almost always turn up more results than would an online catalogue search alone. When it comes to finding that approximate location, however, the catalogues are indeed the place to begin. The danger lies in falling into the trap of placing convenience over quality. What many students find to be most convenient are simple online searches using an engine like Google, but this method carries its own set of problems. Anyone can create a page on the Internet, meaning that my 14-year-old brother could post his paper on how Jane Eyre's inheritance reveals Brontë's secret obsession with the power of money. Would such a paper help a college student write a sophomore-level essay? Probably not. Being lured into the convenience of Web searches, students can sometimes forget to investigate the reliability of their sources, thus compromising the quality of their own work.

Perhaps the most serious dangers of depending too much on technology are the possibilities of academic laziness and dishonesty. There is <u>so</u> much information available online today that a student can practically write a paper on a book without even opening it. Sites like SparkNotes.com are great when you're running late for class and need

to quickly find out what happens in a particular chapter of a text, or when you want to refresh your memory of what you've read earlier, but a student will never get as much out of summary notes as she will out of reading the book herself. But with free online literature notes replacing $5.99-a-copy Cliffs Notes, the temptation to skip out on one's assignments is becoming all the more pervasive.

More serious than simply consulting book notes is another issue that no one likes to approach: plagiarism. Not only are notes on books available online, but so are entire essays on them. Whole sites are devoted to selling papers to students who are looking to avoid writing an essay themselves, and papers are sometimes available for free. Every college student knows the feeling of sitting at a computer screen late at night, trying to write a paper but having little success doing so because it's 2 a.m. Times like these are when the temptation to abuse modern advances sets in, and a student might think of how easy it would be to simply download someone else's essay, hand it in as her own, and get some sleep. While having an abundance of information available is usually a wonderful thing, today's college students especially need to be wary of letting technology do their work for them, rather than just help it along.

With technology affecting the learning process in so many ways, it's hard to say that it's wholly positive or wholly negative. Perhaps it wouldn't be fair to say either, and to agree, instead, that though the value of Web content depends upon how one uses it, the dramatic

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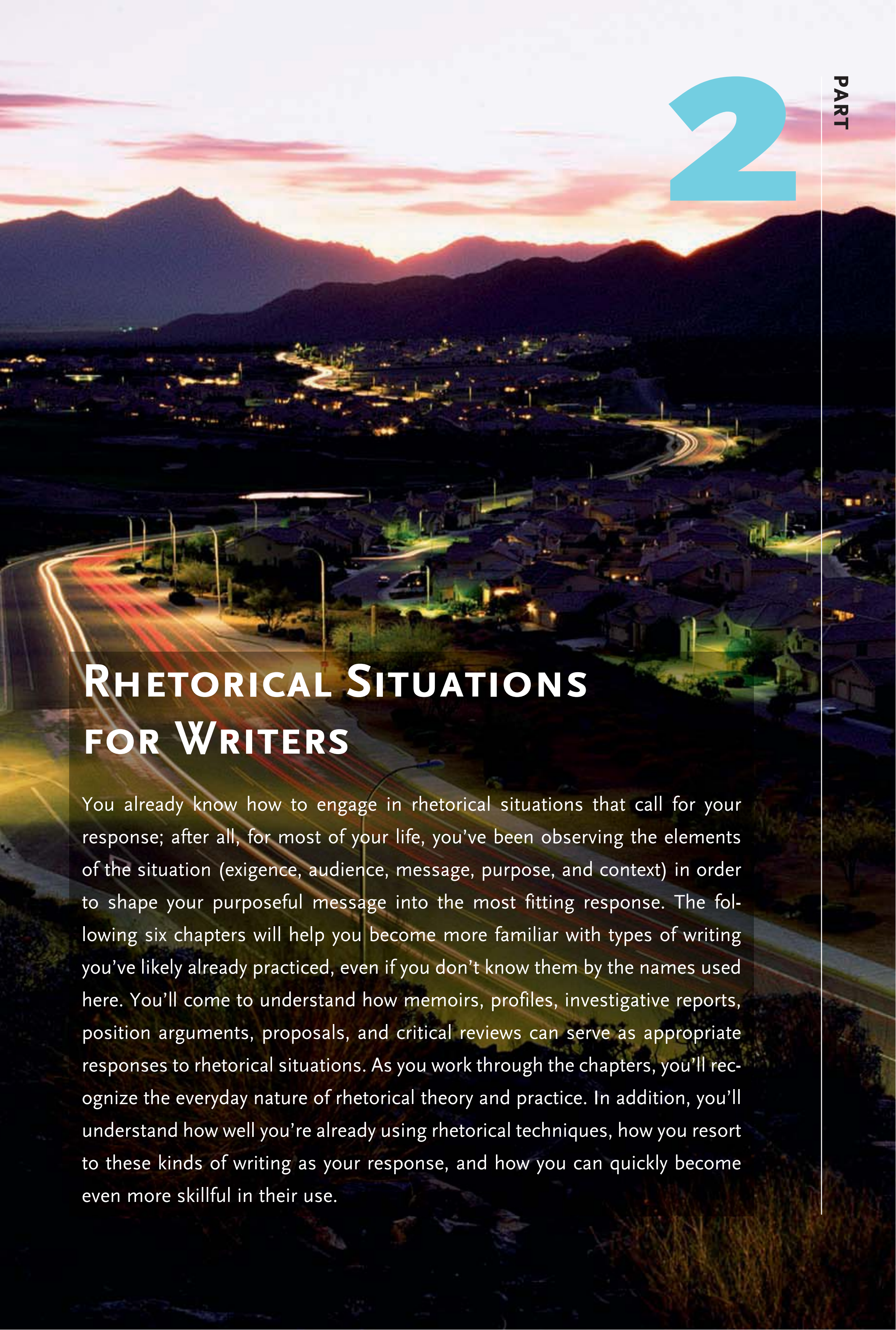
changes that have been brought on by recent advances are amazing. Technology is changing the way we learn and the way we write. Visual Culture, a 400-level State U English course, encourages students to "write" essays in new ways, using images instead of words. Many students choose to obtain their images off the Net, or to present their photo essay in the form of a PowerPoint presentation. With "writing an essay" no longer requiring actual writing, there's little--if any--room to doubt that education today is being constantly shaped and molded as technology continues to progress. **[6]** Let's wait and see what the future brings.

[6] Closing the essay with a focus on a course at her school demonstrates Stacy's awareness of her audience, her instructor.

Your Writing Experiences

1. Where does your best writing appear? What qualities of this writing help you judge it to be your best?
2. What writing do you feel most proud of? Why does this writing make you feel proud?
3. On the occasions when you write especially well, what is the exigence? Who is your audience? What is your purpose? What is the context? What is your medium for writing?
4. After reading this chapter and studying Stacy's writing process, describe two specific ways in which you could improve your writing process. Be prepared to share your improvements with the rest of the class.



PART 2

Rhetorical Situations for Writers

You already know how to engage in rhetorical situations that call for your response; after all, for most of your life, you've been observing the elements of the situation (exigence, audience, message, purpose, and context) in order to shape your purposeful message into the most fitting response. The following six chapters will help you become more familiar with types of writing you've likely already practiced, even if you don't know them by the names used here. You'll come to understand how memoirs, profiles, investigative reports, position arguments, proposals, and critical reviews can serve as appropriate responses to rhetorical situations. As you work through the chapters, you'll recognize the everyday nature of rhetorical theory and practice. In addition, you'll understand how well you're already using rhetorical techniques, how you resort to these kinds of writing as your response, and how you can quickly become even more skillful in their use.

4 Sharing the Experience of Taste: Responding with Memoirs

Many college students—and former students—have had highly animated conversations about the cafeteria food at their schools. Legends have been passed down through the generations about the quality of the food and the havoc it could wreak on unsuspecting students. *Boston Globe* reporter Taryn Plumb interviewed University of New Hampshire students who “expressed unease about the long-standing rumor—common to many college campuses—that servers mix laxatives into recipes to safeguard against food poisoning or botulism.” In his January 2000 article “Fond Memories of a Congenital Glutton,” on the Web site epinions.com, Jonathan Kibera offered a different rumor, which circulated among the students at Harvard University: “We used to joke that there was one chicken dish at Harvard, the left-overs of which were reheated under different names throughout the week. General Wong’s chicken on Monday had morphed into some greasy Kung Pao derivative by Wednesday, and could well have been the Soup du Jour by Friday.”

Chances are that more than once during your times in the college cafeteria you've longed for a home-cooked meal. Some alumni, though, carry fond memories of the food they enjoyed while relaxing with their friends after a long day of classes. Readers of the food-related Web site Chowhound.com, which its creators describe as being "for those who live to eat," were asked to post stories about their college dining experiences in order to determine which college has the best food. Sixty responses were posted. One University of Southern California graduate remembered:

> The dorms had a great selection of hot and cold food, a salad and fruit bar and a grill with chicken sandwiches, hamburgers and hotdogs that were pretty good. They had international stations with make your own pasta bars and asian fast food. As for the rest of campus. . . . Wolfgang Puck's Cafe, Betty Crocker baked goods, a sushi/asian bar with full time sushi chef, asian and mexican fast food (not taco bell) and they even have a sit down restaurant called "Upstairs Commons" (not sure of the actual name, but that was what everybody called it) where you could order a real sit down meal with linen, menus and waiters.

Other contributors to the online discussion expressed longing for their school's unique delicacies. "Lidi B" of Penn State University opined, "Oh, to have a grilled sticky from the Ye Olde College Diner a la mode with Penn State Creamery ice cream . . . that would just about be heaven . . . ," and "Quick" from Cornell University admitted, "I still remember the great reuben and chicken salad sandwiches from Cascadeli, the Dijon burger and roast chicken from Ivy room, and the awesome breakfasts from Hughes." For each of these contributors, the thoughts of college food brought back pleasant memories—not only of the food itself but also of fun and relaxation with friends.

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Memoirs are a kind of writing used to narrate and analyze significant experiences in our lives, including those concerning certain foods. Food-related memoirs, which are appearing in greater numbers on bookshelves around the world, present past experiences with food that resonate with a larger historical, psychological, or social meaning. Diana Abu-Jaber's memoir of her childhood in upstate New York and Jordan, for example, centers on food but is also a reflection on living between two cultures. In other words, a good food-related memoir, like any memoir, is a kind of history that captures distinctive moments in the life of the writer and the larger society. Food memories are primarily sensory, starting with an aroma, a texture, or a visual delight but then encompassing an event, an occasion, or an interaction.

This food truck at UCLA will no doubt become part of many students' memories.

Real Situations

Many food memories, like the ones the three alumni posted online at Chowhound.com, are positive. On a discussion forum for Roadfood's Web site, "Mosca" reminisced similarly about a food truck just off Cornell's campus: "After 30 years I can still taste the (great) heartburn from the Ithaca hot truck, which was the source of my personal 'freshman 15.'" That hot truck is just one of numerous food trucks serving college campuses today or in the past, such as the "Chinese Kitchen" at Harvard, the grease trucks at Rutgers, "Chuck's" at the University of Miami, and the enchilada trucks at the University of Arizona.

What Clotilde Dusoulier sees as a recipe for happiness.

Here's an example of another delightful food memory that involves the candy that brings many positive memories for people of all ages—chocolate. Clotilde Dusoulier, the author of the blog "Chocolate & Zucchini," prefers to enjoy high-quality chocolate with fresh coffee because for her, together they simply make for happiness.

> On a Sunday afternoon, after a copious lunch, wait for your next-door neighbor Patricia to knock on your window with a wooden spoon. Agree to come over to their place for coffee. From the special chocolate cabinet in your kitchen (surely you must have one) grab what's left of the excellent dark chocolate with fragments of roasted cocoa beans that your friend Marie-Laure

brought you last time she came for dinner. Walk next door in your socks. Leave Maxence and Stéphan to chat about Mac OS-X and guitar tuners in the living room, while you watch Patricia brew coffee on their espresso machine. When asked, opt for the designer coffee cups. Bring the four cups to the table on a metal tray. Take a cup, break a square of the chocolate, sit down, relax. Have a bite of chocolate, then a sip of coffee. **—Clotilde Dusoulier,** "Happiness (A Recipe)"

Some food memories are negative—yet still entertaining, as shown by the following excerpt from Ruth Reichl's food memoir:

Ruth Reichl, editor-in-chief of *Gourmet* magazine.

Real Situations

Text not available due to copyright restrictions

A typical fast food meal, at the heart of many recent debates.

As Reichl makes clear in her memoir, Americans are not known for their appreciation of fine food. In fact, internationally, Americans are better known for their love of junk food and fast food. Eric Schlosser captures the fast food experience in the following excerpt:

> Pull open the glass door, feel the rush of cool air, walk in, get in line, study the backlit color photographs above the counter, place your order, hand over a few dollars. Watch teenagers in uniforms pushing various buttons, and moments later take hold of a plastic tray full of food wrapped in colored paper and cardboard. The whole experience of buying fast food has become so routine, so thoroughly unexceptional and mundane, that it is now taken for granted, like brushing your teeth or stopping for a red light. It has become a social custom as American as a small, rectangular, hand-held, frozen and reheated apple pie.
>
> —**Eric Schlosser,** *Fast Food Nation*

In recent years, the American culture of food has been the focus of books, movies, countless newspaper and television features—plus a good deal of criticism. You've no doubt seen articles about the obesity epidemic in the United States, an epidemic linked directly to overconsumption of fast food. With 65.4 percent of Americans either overweight or obese, the detrimental effects of fast-food consumption have been well publicized in books and movies such as *Fast Food Nation* and *Super Size Me,* public debates, and even lawsuits.

In industrialized, developed nations like the United States, the culture of food is increasingly characterized by an overabundance of choices—from dozens of ethnic cuisines and hundreds of snack and frozen food products to fresh fruits, vegetables, and fish imported from around the globe. The once strong connection between eating and ritual, represented by Clotilde Dusoulier's chocolate-and-espresso routine, is weakening in the United States. On-the-go eating habits and reliance on fast food don't necessarily lend themselves to meaningful experiences with nourishment, but many people still have vivid and personally significant memories of their experiences with food.

Describing the Culture of Food

1. What kinds of food best represent your childhood? In other words, what foods did you eat at home and with your family? Of those foods, which ones were your personal favorites? If you are now living away from home at college, what kind of memories and emotions do thoughts of this food bring to mind?

2. Identify a key moment when you were first introduced to an unfamiliar kind of food. How did that event affect you?
3. Our food experiences are often shaped just as much by our visual sense as by smell or taste. We might think a food looks disgusting without even tasting it, or we might favor a particular restaurant as much for its hip décor as for its food. Choose one of the images in this chapter and write for five minutes about what it suggests to you.
4. Working with a classmate, make a list of ways in which the eating habits of current college students differ from those of past generations of students. Explain how, when, and where you learned about these differences.
5. Recall a negative stereotype about food on your college campus, the ill effects of a particular food on campus, or the students who eat that specific food.

Community Connections

1. What types of food experiences, positive or negative, have been most significant to you, either while growing up or during college life? Describe these specific experiences in as much detail as possible. Why have the experiences been memorable to you?
2. What locations and foods make up the culture of food on your campus or in your community? Think about the restaurants, dining halls, convenience stores, snacks, take-out meals, and cafeteria offerings that make your school's or community's culture of food unique. Describe each of these locations and foods in as much detail as possible.
3. Select the location or food from the preceding question that you find most significant, most memorable, or most satisfying. Write for five minutes about the experiences you've had in this location or with this food or the memories that it brings to mind for you. Be as specific as possible when describing your experiences or memories.

Real Responses to Real Situations

Telling the stories of their kitchens

With the proliferation of cable television channels such as The Food Network and Fine Living, specialty magazines such as *Cooking Light* and *Everyday Food,* and online discussion boards such as "Slow Food Forum" and "Plate of the Day Food Forum," food lovers now have more ways than ever to satisfy their appetite for new recipe ideas, reviews of exotic dining destinations, descriptions of how their favorite foods are made, and stories about food industry personalities.

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One particularly noteworthy contribution that the cooking and dining community has made to the entertainment industry has been the food memoir. Many good family recipes have interesting stories behind them, from Grandma and Grandpa's ill-fated experimentation with prune-filled pierogies on Christmas Eve in 1953 to a father's tale of picking onions in the blazing hot Texas summers, the same kind of onions his children are now piling high on top of their chili. The food memoir brings those narratives from the realm of family folklore and the margins of cookbooks to the *New York Time*s bestseller list. One newspaper reporter described the development of the food memoir in this way:

> Food memoirs were once the sole province of such confirmed culinary superstars as M. F. K. Fisher, whose prose was filled with tantalizing descriptions of summer picnics and late night tete-a-tetes over cheese and figs.
>
> But these days, as the American obsession with all things free-range, organic, grass-fed and locally harvested spreads from coast-to-coast, the food memoir has become a genre unto itself, with recipes where pictures used to be. Some of the efforts emanate from those who have made a career of food, such as *Gourmet* editor Ruth Reichl, whose new *Garlic and Sapphires* is the third in her series of memoirs about a life spent in the kitchen and the dining room. Some are thinly disguised as diet books, such as Mireille Guiliano's *French Women Don't Get Fat*. Others, though, originate from writers who grew up in homes where food was the center of the day, an instrument to coax and infuriate, to flatter and to fatten—such as Diana Abu-Jaber, whose childhood, it is clear from her new memoir, *The Language of Baklava,* smelled and tasted like lamb.
>
> —**Julia Silverman**, "Abu-Jaber Finally Pens Food Novel"

Indeed, the type of writing called the "food memoir" has grown to the point that as Katherine Powers argued in her November 2006 column in the *Boston Globe,* "I know that this business of writing memoirs of food has been going on for a long time, but it seems to me that it has now raged out of control." Despite such criticisms, however, the increasing popularity of cooking shows such as The Food Network's *30 Minute Meals* with Rachael Ray and Bravo's *Top Chef* and of cookbooks such as Bobby Flay's *Boy Meets Grill* and Moosewood Kitchen's *Moosewood Cookbook* suggests that our appetite for food memoirs has not been satisfied yet.

In her memoir *Julie & Julia: 365 Days, 524 Recipes, 1 Tiny Apartment Kitchen,* Julie Powell narrates a year-long effort to pull herself out of a rut of

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living in a run-down New York apartment, working in dead-end secretarial jobs, and approaching her thirtieth birthday without a clear direction in her life. Her recovery came in the form of her mother's battered copy of Julia Child's classic *Mastering the Art of French Cooking.* Powell cooked every recipe in Child's influential cookbook, from Filets de Poisson Bercy aux Champignons and Poulet Rôti to Carottes à la Concierge and Crème Brûlée, and recorded her reflections on these cooking ventures on her blog, which she titled "The Julie/Julia Project." This blog became wildly popular; her daily posts regularly attracted forty, fifty, sometimes even eighty comments from readers interested in her culinary and personal journey. In Powell's blog and memoir, Julia Child becomes a model not just for aspiring cooks, but for anyone who wants to know how to grow older and how to learn.

Julie Powell

Excerpt from The Julie/Julia Project

Working with the book, one comes to know Julia as a teacher—a brilliant one, with a spark of humor, a passion for her subject, and an unfailing intuition for how to create a feeling of comfort in the midst of chaotic striving. But in her shows, and particularly her later ones, "Cooking with Master Chefs," . . . Julia proves an exemplary, and inspirational, student. She is endlessly curious—every time she sticks her big, curled paws into a pot of boiling water, or

continued

right under the flying knife of a chef forty years her junior, to pick up some bit of something to taste, the tiny bit of my soul that still harbors a belief in a higher power squeezes its eyes shut and crosses its fingers and prays as hard as it can that when I am her age, I'll be just like Julia. She asks endless questions—in the episode PBS is so obsessed with that they show it about once a week, it's the anti-flatulence properties of epazote that holds her attention, to a rather unseemly degree—and always seems glad to learn from the people she brings on to the show, often wet-eared young whippersnappers who treat her like she's some dotty old biddy until I want to grab them by the shoulders and shake them— "Show some respect, kid, this is *Julia,* and you wouldn't be here if it wasn't for her!!!" But she never seems to feel slighted or disrespected—really, in the end, how could she? She is Julia—always changing, but always, utterly, herself. As a student, on these shows, she's teaching us all how to learn.

"As a student, on these shows, she's teaching us all how to learn."

She has a wonderful aside in [the] endlessly repeated episode about lard—when she gets off the epazote for a minute. "We should talk about this," she warbles, as Rick dumps a nice big scoop of lard into a frying pan, "because everyone's so *afraid* of lard." They discuss the pros and cons of the stuff—less cholesterol than butter, but more saturated fats, the authenticity lard lends to Latin American dishes, etc. . . ., and Julia says, "The point is, if you don't want to make something right, *don't make it.* Choose something else. Like making tamales with olive oil, it's *TERRIBLE!*" And her voice swoops briefly up into the stratosphere, and you feel this passion in her, and yes, she's probably had a glass or two of wine, which God love her she deserves, but to me the wonderful thing is the hint that there's yet another Julia, another face. I've learned from the teacher and I've learned again from the student, but when she talks of lard, Julia hints that there is another, wilder, Julia beneath it all, a rebellious, passionate, dare I say *dangerous* individual. Was it this Julia who joined [the] OSS and created shark repellent? Or maybe just this Julia who walked into a cooking school in France—no longer a spring chicken herself, but with an unquenchable fire in her that she herself didn't quite understand. That's the Julia I'm striving toward, the Julia that I hope someday to be like.

Analyzing the Rhetorical Situation

The texts in this section suggest that food memoirs have great appeal for many people in America. The following questions ask you to consider this kind of writing in terms of the elements of the rhetorical situation. You'll want to reread the excerpts in this section carefully before answering.

1. Who might be the intended audience of Julie Powell's food blog "The Julie/Julia Project"? What textual evidence can you provide for your answer? Be prepared to share your answers with the rest of the class.
2. Who might be the intended audience for Julia Silverman's article on food memoirs? How do these audiences differ, and what textual evidence leads you to these conclusions?

3. Is the purpose of each excerpt in this section evident? If so, what is it? What are the differences among the excerpts in terms of purpose? And how does each purpose relate to the writer's intended audience? Again, be prepared to share your answers with the rest of the class.
4. Keeping in mind that the publication of each of the pieces in this section occurred in the past, to what exigence might each writer be responding? How does the piece of writing work to resolve or address that exigence?
5. How does each writer draw on the rhetorical appeals of ethos, logos, and pathos to fulfill the purpose? Cite passages from the texts to support your answer.

The changing significance of food

Food memoirists share their experiences tasting the fresh winter-into-spring salad or their first failed attempts at flipping omelets; other writers have focused their attention on better understanding people's relationship to food and the consequences of that relationship. Indeed, the growing popularity of food writing and programming within the entertainment industry suggests that Americans connect food more with pleasure and fun than with nourishment and sustenance. Newspaper headlines over the past few years have begun to warn readers about scientific findings that link the growing health epidemics to problematic obsessions with food. However, this evolving relationship with food has been a topic that some anthropologists and sociologists have been writing about over the course of the past three decades.

Margaret Mead (1901–1978) was the most influential and the most persistent explorer of the American culture of food. A psychology graduate of Barnard College, Mead went on to earn a PhD in anthropology at Columbia University, believing that understanding human behavior held great promise for the future. After graduate school, Mead conducted research among adolescents in Samoa, which culminated in the 1928 publication of the now classic *Coming of Age in Samoa*. In another of her studies, Mead argued that the biological differences between men and women should not preclude women's full participation in the world. All of Mead's anthropological work—whether on indigenous cultures, social roles, or family structure—advanced the idea that human traits are primarily social, not biological.

Mead's observations on the social influences on human traits were continued in her sociological studies of Americans' eating habits. During World War II (1939–1945), for instance, she focused her research agenda on the culture of food in the United States. At that time, she was one of the scientists and social scientists recruited by the U.S. government to conduct various "national character" studies and then to give public policy advice. An anthropologist already versed in the interconnectedness of all aspects of human life, Mead understood the connections among the elements of national character, including ritual, belief, and identity—and the ways those elements linked up with the culture of food.

Margaret Mead holds a baby on Admiralty Island, Papua New Guinea, in 1954.

Mead remained interested in food and nutrition throughout the tremendous social and cultural changes of the 1960s in America. As a skilled writer and observer of human behavior and social structures, she continued to study both domestic and international changes in the availability of food and the consequences of the increased efficiency, automation, and industrialization of the food industry. She had good reason to be concerned: famine struck India and Pakistan in the late 1960s. And despite the great progress of U.S. agriculture during that same time, hunger was a major American problem as well, as Marion Nestle, author of *Food Politics,* points out. Even today, despite agricultural advances, hunger affects 36 million Americans, or one-eighth of the nation's population, with children and the elderly at the greatest risk, according to the organization Food First.

When President Lyndon Baines Johnson took office in 1963, poverty and hunger affected one-fifth of all Americans. He declared a war on poverty and established food assistance programs, some of which still remain. Around that same time, Margaret Mead dedicated herself to updating the World War II–era findings of the National Research Council's Committee for the Study of Food Habits, believing that social and technological developments had significantly altered the way people ate in the United States. In a section of her update, Mead observes the following:

> In the United States, within the lifetime of one generation, there has been a dramatic shift from malnutrition as a significant nutritional state on a national scale, to overnutrition as one of the principal dangers to the nation's health. Overnutrition, in the United States, may be attributed to food habits carried over from a situation of relative scarcity to one of plenty and to the development of food vending methods which continually expose people to an extreme amount and variety of foods. . . . Today we may distinguish an increasing number of affluent industrialized countries in which it is essential to develop an educational system within which children can learn self-regulation in the face of tremendous variety. Conditions in these countries contrast sharply with those which prevail—and may be expected to continue to prevail—in the underdeveloped areas of the world, where children must still be taught a rather rigid adherence to a diet that is only just sufficient for survival.
>
> —**Margaret Mead**, *Food Habits Research: Problems of the 1960s*

Prepackaged and highly processed foods are often consumed along with entertainment today.

Mead's observations about Americans' eating habits led her to consider the changing significance of food in people's lives. No longer was food being used to commemorate special events or traditions; instead, it was used for easy consumption or quick entertainment, with little thought for its nutritional value. In her update, Mead also noted dramatic alterations in the way food was produced (mass), prepared (breaded and fried), and distributed (frozen and canned). Given the current debates over American diets and eating habits—as well as over widespread hunger in America—Mead's writing now seems prophetic. She brought national attention to the split between food as nourishment and food as a commercial commodity as well as to the profound postwar changes in the foods produced by industrialized nations and their distribution (or lack thereof).

In 1970, Mead published what would become one of her most famous essays, "The Changing Significance of Food," which appeared in the magazine *American Scientist*. Mead argued that despite all the national attention, the United States remained dangerously ignorant of its food-related challenges and capabilities. "Today, for the first time in the history of mankind," she asserts, "we have the productive capacity to feed everyone in the world." But the United States was not feeding every American, let alone everyone else in the world. World hunger and food scarcity simply had not yet been properly addressed. She used this essay, then, to single out conditions that had contributed to this refusal or inability to recognize the severity of the situation. In the following passage, Mead describes one such condition— "the increase in the diseases of affluence."

Margaret Mead

Excerpt from The Changing Significance of Food

In a country pronounced only twenty years before to be one-third ill-fed, we suddenly began to have pronouncements from nutritional specialists that the major nutritional disease of the American people was over-nutrition. If this had simply meant overeating, the old puritan ethics might have been more easily invoked, but it was over-nutrition that was at stake. And this in a country where our ideas of nutrition had been dominated by a dichotomy which distinguished food that was "good for you, but not good" from food that was "good, but not good for you." This split in man's needs, into our cultural conception of the need for nourishment and the search for pleasure, originally symbolized the rewards for eating spinach or finishing what was on one's plate if one wanted to have dessert, lay back of the movement to produce, commercially, nonnourishing foods. Beverages and snacks came in particularly for this demand, as it was the addition of between-meal eating to the three square, nutritionally adequate meals a day that was responsible for much of the trouble.

"How can the country be over-nourished and undernourished at the same time?"

We began manufacturing, on a terrifying scale, foods and beverages that were guaranteed not to nourish. The resources and the ingenuity of industry were diverted from the preparation of foods necessary for life and growth to foods non-expensive to prepare, expensive to buy. And every label reassuring the buyer that the product was not nourishing increased our sense that the trouble with Americans was that they were too well nourished. The diseases of affluence, represented by new forms of death in middle-age, had appeared before we had . . . conquered the diseases of poverty—the ill-fed pregnant women and lactating women, sometimes resulting in irreversible damage to the ill-weaned children, the school children so poorly fed that they could not learn. . . .

It was hard for the average American to believe that while he struggled, and paid, so as not to be over-nourished, other people, several millions, right in this country, were hungry and near starvation. The contradiction was too great. . . . How can the country be over-nourished and undernourished at the same time?

For Mead, the increased availability of highly processed snack foods and drinks and American businesses' focus on these products was proof that the United States had a problem with over-nutrition and food abundance. The boom in consumer goods and prepared foods—from TV dinners to baby formula—rendered nearly invisible the millions of Americans who were not benefiting from food surpluses. Mead warned that once food became an international commodity, a product separated entirely from its cultural and nutritional significance, its production, distribution, and consumption would become a huge international problem.

Margaret Mead warned in the 1970s about the trend toward easy-to-make, prepackaged foods that were believed to be a solution to the world's nutrition problems because they seemed easier to distribute and consume. You likely have experienced the end results of this trend in the school cafeterias where you went to grade school, high school, and college. These facilities have long struggled to balance the need to provide students with nourishing foods with the constraint of a limited budget, while keeping students happy that they're eating something that

In a cafeteria at Kenyon University in Ohio, the word *Local* on the salad bar sneeze guard tells diners that the food came from a nearby family farm.

tastes good. If you're like many college students, you may be more than a little skeptical about or resistant to some of the culinary offerings in your college cafeteria, and you may even buy into the rumors about what the cooks may be stirring into your dinner. Indeed, for many college graduates, the memories they have of their college dining experiences have more to do with the people they were with and the stories that were told than with the food they happened to be eating.

Many college dining facilities are seeking to change this negative impression and to assume ecological and nutritional responsibility for their students and their communities at the same time. And while they're at it, these new-and-improved cafeterias are trying to leverage their weight in the college recruiting process. The following excerpt from an article in the *Atlantic Monthly* describes two recent developments at Yale University to provide students with delicious foods while also teaching them the value of producing foods in locally sustainable ways.

Corby Kummer

Excerpt from Good-bye Cryovac

I recently washed up after a supper consisting of four kinds of vegetables from the farmers' market—all four of them vegetables I usually buy at the local right-minded supermarket. As I considered the vivid, distinctive flavor of every bite, I thought, What is that stuff I've been eating the rest of the year?

One of the twelve residential colleges at Yale University is trying to give students that kind of summertime epiphany at every meal, by serving dishes made from produce raised as close

continued

to New Haven as possible. In just two years the Yale Sustainable Food Project has launched two ambitious initiatives to bridge the distance from farm to table: the complete revamping of menus in Berkeley College's dining hall to respect seasonality and simplicity, and the conversion of an overgrown lot near campus to an Edenic organic garden. The garden does not supply the dining hall—it couldn't. Rather, it serves as a kind of Greenwich Mean Time, suggesting what is best to serve, and when, by illustrating what grows in the southern New England climate in any given week. The goal of the project is to sell students on the superior flavor of food raised locally in environmentally responsible (but not always organic) ways, so that they will seek it the rest of their lives.

A few dishes I tasted last summer during a pre-term recipe-testing marathon in Berkeley's kitchen convinced me that this goal is within reach for any college meals program willing to make an initial outlay for staff training and an ongoing investment in fewer but better ingredients. I would be happy to eat pasta with parsnips once a week, for example, the candy-sweet roots sharpened by fresh parsley and Parmesan. In fact, I demanded the recipe. Any restaurant would be pleased to serve fresh asparagus roasted with a subtle seasoning of balsamic vinegar and olive oil alongside, say, filet of beef. Even the chicken breasts, coated with black pepper, grilled, and served with a shallot, garlic, and white-wine sauce, tasted like chicken.

Not long ago a college would never have thought to mention food in a brochure or on a school tour—except, perhaps, in a deprecating aside. Now food is a competitive marketing tool, and by the second or third stop on the college circuit parents and students practically expect to be shown the organic salad bar and told about the vegan options and the menus resulting directly from student surveys. Yale has gone these colleges what I consider to be a giant step further, showing students what they should want and making them want it.

"Not long ago a college would never have thought to mention food in a brochure or on a school tour . . ."

As caring about food has become interwoven with caring about the environment, enjoying good food has lost some of the elitist, hedonistic taint that long barred gourmets from the ranks of the politically correct. The challenge, as with any political movement, is to bring about practical institutional change that incorporates ideals.

It's a very big challenge with college food, almost all of which is provided by enormous catering companies like Sodexho, Chartwells, and Aramark, the company that has run Yale's dining services since 1998. These companies have long offered vegetarian, organic, and vegan choices. But none of those options—not even, sadly, going organic—necessarily supports local farmers and local economies, or shows students how much better food tastes when it's made from scratch with what's fresh. Vegetarian, organic, and vegan foods can all be processed, overseasoned, and generally gunked up, and in the hands of institutional food-service providers they usually are. . . .

Whatever the argument for spending more money on food . . . , the practical successes at Yale should encourage other schools to consider similar changes. [Associate Director of the Yale Sustainable Food Project Josh] Viertel gives the example of granola, a simple seduction tool. At the beginning of this year the Food Project's formula of organic oats, almonds, and raisins, a local honey, and New England maple syrup was so popular that Commons had to take over making it for every college. And the project's recipe is actually cheaper than buying pre-made granola in bulk. Viertel recently began a composting program; the first step is asking students to scrape their own plates, which shows close up the waste involved when they take, say, just one bite of cheese lasagne. Other schools ought to take that same step, even if they stop there. . . .

Kummer's description of this new food project at Yale University illustrates the kinds of efforts going on at some colleges to combat the disturbing trend toward "over-nourishment" that Mead saw over three decades ago as Americans moved more and more toward foods that were easy to produce and consume yet nutritionally empty. While Mead emphasizes the social and, elsewhere in her writings, the environmental benefits that would follow from producing more local-based diets, Kummer adds the element of economic gain that colleges and universities would achieve as they enticed more students to their respective schools. Indeed, we can all imagine that such locally oriented dining experiences might someday leave all of us longing for the days in college cafeterias not only because we experienced such great times relaxing and telling stories with friends but also because we were eating such delicious, inventive foods.

Analyzing the Rhetorical Situation

1. What is "over-nutrition," and how does Mead argue that it came to be a problem?
2. What evidence does Mead provide to demonstrate that diseases of affluence result not just from biological traits but also from social traits? Who is the audience for this argument?
3. What problems (or exigencies) does Mead address? What arguments does she make about the roots of these problems? What evidence does she provide to support these claims about the sources of the problems?
4. What are Mead's proposals for solving these problems? What actions does she want her readers to take?
5. How does Mead use the rhetorical appeals of ethos, pathos, and logos to build the arguments in her two pieces? Provide textual evidence to support your answer. Which of the rhetorical appeals does she rely on most? Be prepared to share your answer with the rest of the class.
6. What exigence prompted Kummer's piece on the Sustainable Food Project at Yale University? How would you characterize the relationship between his work and Mead's theories? In what ways is he helping to develop the conversation about the culture of food in the United States?

Community Connections

1. How do the reflections and descriptions by Powell coincide with or diverge from your experiences with cooking and with food? Take about ten minutes to write your response.
2. Now do the same for the pieces by Mead and Kummer: how do their analyses coincide with or diverge from your experiences or observations about the culture of food in the United States?

continued

3. Is it true, as Mead argues, that "ideas of nutrition [in the United States have] been dominated by a dichotomy which distinguished food that was 'good for you, but not good' from food that was 'good, but not good for you'"? Draw on your childhood experiences, education, or independent living at college to support your answer.

4. Now that you have considered various arguments made about humans and their relationships with food, how would you describe the culture of food on your campus or in your community? What key aspects of food options or eating habits seem most significant to you? What economic, political, social, cultural, or biological forces have shaped the culture of food?

Memoirs: A Fitting Response

A memoir on food and culture

Food triggers vivid memories for all of us—some joyous or satisfying, others painful or awkward. Food can also serve to define our relationships with family, friends, and even complete strangers. Many writers have discussed their experiences with food in their memoirs precisely to trigger reflections on defining moments in their lives or to crystallize the perceptions of people and cultures that they have developed. Pooja Makhijani provides one such reflective memoir in her essay "School Lunch." As you read, notice the rich details that Makhijani provides to help readers visualize, smell, taste, and even feel the food that her mother packed for her each day before she left for school. As you take pleasure in these descriptions, though, see how Makhijani uses her descriptions of food to illustrate a larger point about her relationship with her mother and with the American culture in which she wants to immerse herself.

Pooja Makhijani

School Lunch

Mom says she is being "sensible" about what I eat and she likes to pack "sensible" lunches. Plastic sandwich bags filled with blood-red pomegranate seeds. Fresh raisin bread wrapped in foil. Homemade vegetable biryani made with brown rice and lima beans. Yellow pressed rice with potatoes and onions. A silver thermos full of warm tamarind-infused lentil soup. Blue and white Tupperware containers that can be reused. Lunch sacks that have to be brought home every day. Silverware. [1]

[1] The writer provides examples with details to help readers visualize the contents of the lunches she totes to school.

I don't want her lunches. [2] I want to touch a cold, red Coca-Cola can that will hiss when I open it. I want to pull out a yellow Lunchables box so I can assemble bite-size sandwiches with Ritz crackers and smoked turkey. I want to smell tuna salad with mayonnaise and pickles. I want bologna on white bread, Capri Sun Fruit Punch, and Cool Ranch Doritos in a brown paper bag. I want plastic forks that I can throw away when I am done eating. But I am too scared to ask her. I know she will say, "No."

[3] "Why don't you invite Chrissy over this Friday after school?" Mom ladles a spoonful of sweetened, homemade yogurt into a white ceramic bowl. "You've already been to her house twice." I hoist myself onto one of the high chairs at my kitchen table and pull my breakfast toward me. I tear the hot masala roti into eight irregular pieces and dip the largest one into the cold yogurt.

"I will, I will." I rub my fingers on the paper towel in my lap. The last time I went to Chrissy's house, Mrs. Pizarro gave us mini–hot dogs wrapped in pastry topped with a squirt of mustard, and tall glasses of Hawaiian Punch as an after-school snack. I can't imagine Chrissy coming to our house and munching on cauliflower and broccoli florets while gulping down chilled milk. [4] I don't want to think about all the questions she will ask. When she sees the bronze Ganesh idol on the wooden stool near the sofa, she will inquire, *What is that elephant-headed statue in your living room?* When she sniffs the odor of spices that permeates the bedrooms, she will question, *What's the smell?* And when she accidentally touches my mother's henna colored sari, she will query, *What's your mom wearing?*

"I will," I say between bites so Mom won't ask me again. "Just not this week."

She glances at the clock on the oven. "Hurry up with your food, beti. Nishaat Aunty will be here any second." She grabs the rest of the roti, dunks it into the yogurt, and shovels it into my mouth. Thick globs of yogurt slide in rivulets down her palms and she licks it off once I am done eating. She wipes her hands on her red gingham apron and hands me a bulging brown paper bag. "Your lunch," she says.

"What did you pack today?" I ask as I shove the bag into my purple canvas backpack alongside my spelling and math textbooks.

"Aloo tikkis. Left over from last night."

"Oh." I part the curtains of the kitchen window and look for Nishaat Aunty's midnight-blue station wagon. "Chrissy brought Coke with her to school yesterday." I look into her eyes, hoping she will understand.

"Coca-Cola! During school?" she says. "Of course, that's what those American parents do. That's why their children are so hyper and don't concentrate on their studies." [5] I am not allowed to drink soda, except on Saturdays when Mom makes fried fish. Recently, I've been drinking lots of apple juice because she is worried that there is too much acidity in orange juice.

[2] With the short first sentence of the second paragraph, the writer creates tension between her and her mother, tension that will give momentum to the rest of the memoir.

[3] The jumps from scene to scene signal one important feature of memoirs—rather than narrating every event of a character's life, they focus on those experiences or events that carry the most significance for shaping who the writer is and his or her perspective on the world.

[4] The writer provides a vivid description of the snacks served at Chrissy's house and her own house in order to help readers visualize the cultural differences she believes are keeping her distanced from friends at school.

[5] The writer uses dialogue strategically. Each line of dialogue between herself and her mother helps to reveal their opinions or characteristics and to underscore the different perspectives each one holds toward Indian and American cultures.

“Okay, class, time for lunch.” Miss Brown, my fifth-grade teacher, puts down the piece of chalk and rubs her hands on her chocolate-brown pleated pants, leaving behind ghostly prints. She grabs her cardigan off her chair and heads to the teachers’ lounge near the gym.

Our lunch aide, Ms. Bauer, walks into the classroom. Her long silver hair cascades over her shoulders and down her back, hiding her ears.

“Row One, you can go to the closets and get your money or your food,” Ms. Bauer’s raspy voice instructs the five students in the front of the room. I wait for her to call “Row Four” so I can run to the back of the classroom and yank my sack off the top shelf of the closet. Every day, I take my food out of my sack and slide it into my desk. I leave it there until the end of the day so I can throw it away in the large garbage bin next to Principal Ward’s office before I head home.

“Row Two.” I look out the window. I see the rusty swing set in the front of Washington School. Before Christmas, there were three wooden planks attached to the bar. This spring, only one remains and it sways, lonely, in an early April breeze. **[6]**

[6] The writer builds the readers’ sense of anticipation: what’s she going to do once Ms. Bauer calls “Row Four”?

“Row Three.” By now, several of my classmates have lined up near the globes in front of the room. They will wait there until everyone whose parents gave them a dollar and two quarters this morning have lined up. Ms. Bauer will walk them down the hall to the temporary lunch stations and they will bring back compartmentalized Styrofoam trays loaded with food.

“Row Four.” I bolt. As I reach for my sack, I feel someone tug on my pink turtleneck. I turn around to see who tapped me on the shoulder.

“Aisha.” She reintroduces herself.

It’s the new girl. Mr. Ward brought her to our classroom on Monday, right after we had finished the Pledge of Allegiance. “Aisha’s family just came from Pakistan two days ago,” he said. “Please make her feel welcome.”

Miss Brown rearranged our desks a bit, and put Aisha in the center of the room. Then she pulled down the world map and gave everyone a quick geography lesson. “Now, who can find Pakistan?” she asked. Even though I knew, I didn’t raise my hand. Months before, we’d studied India and Pakistan and Bangladesh in our South Asia unit in social studies. As we took turns reading aloud paragraphs, Miss Brown asked me to read the longest section on topography of the subcontinent. “And in the northeast, Nepal is separated from Tibet by the mighty Himalayan Mountains.” I concluded as I heard snickers behind me. **[7]**

[7] This event has little to do with the writer’s lunch, but it serves an important purpose in the story; it continues to deepen readers’ sense of her feelings of frustration and awkwardness as she tries to blend into her cultural surroundings, even as she reads aloud about the geography of her cultural homeland.

“Hima-aa-layan,” Eddie whispered to no one in particular.

“It’s Him-a-lay-an.” Miss Brown corrected me at the same time.

An accent of the first syllable. Short 'a' sounds. Four quick strokes and not the drawn-out vowels that had rolled off my tongue.

I wasn't going to pronounce "Pakistan" the way I knew how to—with a hissing "st" sound not heard in the English language.

"Will you have lunch at my desk today?" she asks. Today, just like yesterday, she wears her fanciest salwaar khameez to school. Yesterday, she wore a blue kurta over a satin white churidaar, and today she wears a shimmery lavender top decorated with clusters of pearls along the edges. She slings her dupatta over her left shoulder. It is longer in the front than in the back and the end gets caught in the heel of her white chappal.

I look down at my cuffed jeans and wonder if she wants to wear sneakers. Will everyone ask Aisha questions about what she is wearing, why she has an accent, or where she comes from? I have always said "No, thank you" when Chrissy or Heather have asked me to eat with them because I don't want to explain anything that makes me different from them. Will I have to explain things about Aisha too? I don't know whether to say yes and be nice, or say no, and read a book while waiting for recess.

"Sure, I'll eat with you," I say finally. I know she has asked me to sit at her desk because I am the only person in the classroom who looks somewhat like her.

She looks relieved. "I have to go buy some food." She rummages through her fleece-lined jacket and takes out $1.50. "Pull your chair up to my desk. I will be back in ten minutes." I watch her get into the lunch line that Ms. Bauer directs out the door.

I drag my chair over to the front of the room. I haven't had a chance to stuff my lunch into my desk, so I peer inside my bag.

I see Mom's aloo tikkis. She's stuffed the leftover potato patties inside a hard roll from La Bonbonniere bakery. The deep-fried flattened ball of potato is spiked with garam masala and shoved into a bun slathered with fresh coriander chutney, which Mom makes with coarsely ground almonds that crunch in my mouth when I least expect it. Below the sandwich are a bunch of grapes in a Ziplock bag. No dripping-wet can of Sprite. No Little Debbie apple pie. No Hostess chocolate cupcakes filled with vanilla cream. No strawberry Pop-Tarts. **[8]**

[8] The writer doesn't stop at describing the food that's in her lunch bag; she describes the food that's not there, too, in order to continue reinforcing her desire to connect with American culture.

I zip up my bag again and wait for Aisha to return. She brings back her tray and places it on her desk. Today's lunch is six chicken nuggets, a spoonful of corn, sticky peach halves floating in sugar syrup, and a tough dinner roll.

"I thought you would have started eating by now." Aisha pierces her chocolate milk carton with a straw.

"I am not that hungry." My stomach growls. I am used to ignoring the sounds. I can usually get through the day on the normal,

easily-explainable-if-anyone-sees food. Carrot sticks, apple slices, or Saltines.

"But you brought your lunch. I saw you take something out of the bag. What is it?" she insists.

I reach inside my bag and feel the crusty bread. I draw it out, pressing it between my fingers and thumb, flattening it into a tiny Frisbee, mashing the roll into the soft potatoes.

"See, it is just bread." The disk is so flat that you can't see the tikki inside.

"No, there's something inside it." Aisha peers at the sandwich. "Is that an aloo tikki in a bun? I wish my mother would pack them in my lunch for me. Yesterday, I bought peanut-butter-and-jelly sandwiches. I've never had peanut butter before. It's such a funny food. It stuck to the back of my teeth and I could taste it for the rest of the day."

I look at the flattened mess in my hands and think about licking peanut butter from the crevices in my mouth. I gaze at Aisha's chicken nuggets.

"Wanna trade?" I ask.

"Are you sure? If I were you, I'd keep my food." She cocks her head and her eyes dart between the multicolored array in front of her and the earth-tone concoction just a few inches away from her.

"If you want it, you can have it." My fingers inch over to her side of the desk.

"You can have everything except the corn. I like that." She passes her plate to me and I hand my lunch to her.

"How long have you been here?" I devour all the chicken nuggets before Aisha changes her mind.

"We just got here last weekend. We are living in Edison Village, right near the train station." She nibbles her way around the entire circumference of the bun. "You've probably been here longer than that. You sound American."

I realize she is commenting on the way I pronounce words. Her accent sounds like my mother's. "I was born in New York. I've lived in Edison as long as I can remember."

"Then why don't you eat the school lunch?" Aisha spoons the corn into her mouth.

I don't have an answer for Aisha. I know it's not because it's too expensive or that Styrofoam trays are environmentally unsound. It's because Mom thinks her deep-fried aloo tikkis and freshly ground masalas are what good Indian parents give their daughters. She doesn't understand that good Indian daughters just want to become American. [9]

[9] All good memoir writers pause in their narration of events to reflect on the significance of those events to their personal development and worldview.

It's too complicated an issue to explain. Like my mother, Aisha won't understand it.

"Time for recess." Ms. Bauer claps her hands three times. I throw the tray and the plastic utensils in the garbage can in the front of the room, and Aisha walks with me back to the closets to put my lunch sack back on the shelf. I race back towards the front of the line that is heading out the door, a few steps behind Chrissy and Heather, following them to the asphalt playground. The boys bolt off to play kickball, their four bases taking up most of the space on the grounds. The girls congregate near the fence around Ms. Bauer as she pulls multicolored jump ropes out of her tote bags.

"Cookies, candies in a dish. How many pieces do you wish?" Chrissy and Heather both jump into the twirling rope. "One, two, three, four," twenty-five girls chant. "Twelve, thirteen . . ." The rope gets caught under Heather's sneaker.

"Aisha, would you like to try?" Ms. Bauer turns to Aisha and me, who both watch intently.

"Okay." She kicks off her chappals and ties her dupatta round her waist. "But I don't know any of the songs."

"Don't worry. I will pick one for you." Aisha stands between the two lunch ladies, the rope swaying in the wind against her bare feet. I collapse down onto the ground and sit, legs crossed, as I usually do, singing along, but never joining in. "Cinderella, dressed in yella. Went upstairs to see her fella. How many kisses did she get?" Aisha is jumping furiously in time with the music. "Twenty-eight, twenty-nine, thirty, thirty . . ." Aisha missteps and stumbles.

"That was fun." She sits down next to me.

I smile. "You are very good."

"There is a new girl in our class," I tell Mom after school as I peel the tangerine she's given me. "She's from Pakistan." I pull the segments apart and arrange them in a circle on the napkin.

"When did they come?"

"Last weekend." I tell her all the stories Aisha told me at lunch—about her all-girls school in Islamabad, her two younger brothers, and how busy her parents are trying to find a job in New Jersey. I pick up a single slice of the tangerine and glide it between my teeth. "She even wore Indian—I mean, Pakastani—clothes to school every day this week."

"You should do that too." She sweeps the discarded peel with her hands.

I sink my incisors into the fruit. A burst of juice fills my mouth. "She just came from there. That's why she does it," I rationalize to her. "She doesn't have American clothes. And she eats the school lunch." I hope that she picks up on my second subtle hint of the day.

"I am sure once they are all settled in, Aisha's mother will be giving her biryani as well." She wipes the tangerine juice that's dribbled

[10] Again, the writer uses dialogue to good effect—this line succinctly captures the mother's perspective on the importance of continuing to cook Indian food in their adopted homeland and to pass on such cultural touchstones to her children.

out of my mouth onto my chin, and I lower myself from the chair. "They'll want to hold onto that in this country. [10] Don't you want your banana today?"

"No, I am not hungry. I ate lunch."

Aisha and I continue to exchange meals for the rest of the school year. I give her more of my mom's aloo tikkis, and she hands over her pizza bagels. I demolish her macaroni and cheese, and she inhales my masala rice. Aisha starts to wear jeans by June. She always takes off her sneakers and socks before jumping rope, though; she says it's easier that way.

Every day, at 3:15, as I jump into our ice-blue Dodge Caravan, Mom asks me, "Did you finish the lunch I packed you for today?"

"Yes, Mom," I lie. I am not about to spoil my arrangement.

What Makes It a Memoir?

The following questions are ones you should consider when thinking critically about any memoir. For now, try applying them to the memoir by Pooja Makhijani to determine how closely that writer followed the conventions for memoirs.

1. Does the writer focus on significant events in his or her life rather than trying to narrate his or her entire life's story?
2. Do the descriptions of the characters or important objects in the memoir include sensory details that help readers to visualize, hear, smell, or feel them?
3. Has the writer quoted speech or dialogue so as to reveal some important aspect of a character's personality?
4. Does the writer narrate or describe events in a way that allows readers to connect them to experiences or relationships in their own lives?
5. Has the writer explained the significance of the people, events, places, or objects in shaping who he or she has become? Does this explanation make sense in relation to the events, people, places, and things described throughout the memoir?

Understanding the Rhetorical Situation

Identifying an exigence

Think about special foods or special meals in your life, those you've eaten at holiday celebrations, campus eateries, or ethnic or cultural events. Are any of these foods or meals a source of pride for you, your family, or friends? Have any of these foods or meals helped you better understand your values and your relationships with others? Are some of these foods or meals ones that a classmate needs to hear more about in order to better understand you as a person? Did your experiences in making or eating these foods or meals ever cause any tension between you and family members, friends, or outsiders? Have any of these foods or meals taken on a special significance in your life that they didn't have when you first ate them or participated in them?

You might, for example, think back to a time when a parent or other relative calmed your anxieties about a bad result on an exam, a devastating break-up, or a tough loss with a comforting meal. You might reflect on the candies and snacks in the care package that a friend sent you to help motivate and energize you for finals' week. You might remember the specific details of a meal at your favorite diner or coffee shop in your hometown, the one where you and your friends still congregate when you are all home for semester break. Or you might recall your first experience eating a unique food on your campus that, once you had tasted it, confirmed that you were now an official member of the campus community.

As you consider the foods, the recipes, and the dining spots that you find most familiar and most comforting—or, conversely, most alien and most disturbing—you are beginning the process of thinking about how the culture of food has shaped who you are as a daughter or son, brother or sister, niece or nephew, friend or colleague. What you are searching for here is an experience or event or relationship within which food has played a vital role—and helped you to understand something about life that you want other people to know.

1. Make a list of the foods that are most pleasurable, most memorable, or most meaningful to you. For each food, describe at least one experience that you have had with it. Explain why the experiences were positive or negative, providing as many details as possible. If anything could have made the bad experiences better, explain what and how. For each experience, include as many contributing factors as you can: the people you were with when you were eating the food, the place where you were eating the food, the occasion for eating the food, the events that had led up to the moment or that followed immediately after it, and so forth.
2. Choosing one or two foods, sketch pictures of the food, the location where you ate it, or the occasion on which you ate it. Or take photos of the food, the event, or the location from different vantage points, paying particular

attention to the details and features that you find most intriguing about the experience of eating the food.

3. Choose the food you want to write about and compose four or five descriptions of the significance that food has for you. Vary the ways you describe the significance by emphasizing different aspects of the situation in which you have eaten or most often eat the food. For example, one description might emphasize your pleasant or unpleasant memories of the first time you ate the food. Another description might emphasize a particular person the food reminds you of, and yet another might deal with the sense of belonging or alienation that eating this food has created in you.

Locating an audience

For her blog and her memoir, Julie Powell had to consider two audiences: those readers who were most interested in hearing specific details about how she made and adapted recipes from Julia Child's classic *Mastering the Art of French Cooking* and those readers who were more interested in hearing her tell humorous stories and give interesting details about her experiences in the kitchen. The structure and the language of her writing, then, conformed to the demands of critics who expected to see her demonstrate her culinary abilities as well as the interests of readers who wanted to laugh their way through her cooking journey.

Which audiences should you consider for your writing? First, think about the type of food-related experience that you'll be describing; then, ask yourself who would be most interested or engaged in reading about that experience. For instance, if you're going to write about how the local diner's grilled sticky buns sustained you through many long nights of essay writing, perhaps your school's alumni would be interested in reminiscing about—and longing for—that tasty dessert. Or if you'll be writing about a particular traditional food that's unique to your family, perhaps your classmates, teachers, and friends should read about this in order to learn more about you and your family's unique culinary contribution. Or if your memoir is going to be about your delicious discoveries at the downtown farmers' market, perhaps you could write it for the community magazine or local newspaper. Whatever food-related experience you choose to write about, you'll want to think about the message you want to convey about it and yourself and then decide who would be a receptive audience for this story—or an adversarial audience that you want to persuade to a new way of thinking about a food.

The following questions will help you locate your rhetorical audience as well as identify their relationship to the food-related experience you've decided to write about. Having identified your audience, you'll be able to choose the most descriptive details to include and the best way to deliver the message you want that audience to receive.

1. List the names of the persons or groups who might be most interested in hearing about your experiences with this particular food or who might be most resistant to your story but need to hear about it anyway.

2. Next to the name of each potential audience, write reasons that audience could have for acknowledging the significance of your experience. In other words, what would convince these audiences that you have a unique and interesting story to tell—a story they need to hear more about in order to think more deeply about the food experiences in their own lives?
3. What kinds of responses to your writing could you reasonably expect each of these audiences to have? Think here about similar experiences that the audience might have had as well as the openness to new perspectives or the desire for familiar experiences that the audience likely possesses.
4. With your audience's interests, experiences, and perspectives in mind, look again at the descriptions of food experiences and their significance that you composed in the preceding section on identifying an exigence. Decide which descriptions will engage your audience most forcefully and help your audience to understand something about their own food-related experiences. At this point, it is probably necessary to revise your best descriptions to tailor them to your audience.

Identifying a Fitting Response

Finding a purpose and shaping a fitting response

You have now explored various food-related experiences that have been significant in your life. You have written specific details describing those experiences to bring them to life for readers and considered who your audience might be and how your writing would resonate with them. But what specifically do you want to accomplish? Next, you need to define your purpose, which in turn will inform the specific type of text you create.

As you've been learning throughout this book, different purposes and different audiences require different kinds of texts. For example, the desire to recount your temptations and traumas at the college cafeteria's dessert table might prompt you to write a humorous column for the school's alumni magazine. Your narrative describing how your grandfather taught you to cook his delicious stir-fry recipe might find a place in your family's scrapbook. The point here is that once you identify your exigence, audience, and purpose, you need to determine what kind of text will best respond to the rhetorical situation.

Use the following questions to help you narrow your purpose and shape your response:

1. What specific message do you want to convey about your food-related experience?
2. What kind of reaction do you want from your audience? Are you asking the audience to be more thoughtful about the experiences that have shaped their own lives? Are you asking the audience to reconsider foods that they tend to think of as "different" or "bad"? Or are you asking the audience to perform a particular action?

3. What is the best way to connect with your audience? That is, what kind of text is this audience most likely to have access to and most likely to respond to?

Your instructor (or your rhetorical situation) may prompt you to write a letter, a review, or some other form of written response. Anna Seitz's lesson on killing a chicken, for instance, which begins on page 125, could have been relayed in any of several genres. If her purpose had been to inform other novices, she could have written a how-to guide using the rhetorical strategy of process analysis (see chapter 12). If she wanted her somewhat gory descriptions to make a direct argument against eating meat, she could have written a position argument. A letter tucked inside a birthday card to her cousin would have conveyed a funny anecdote about the perils of animal husbandry. Instead, Anna wanted her readers to feel the conflict she had experienced, and she knew that to replicate those feelings, she would need to appeal to her readers' physical senses and to pay particular attention to the ethos she was creating for herself. She also knew that her experience was about more than just chickens—and that she could describe it in a way that made clear its larger significance. Thus, Anna knew a memoir was appropriate for her rhetorical situation. If, like Anna, you are prompted to write a memoir, continue with the following assignment as a guide.

Writing a Memoir: Working with Your Available Means

Shaping your memoir

As you have probably figured out by now, a memoir is a genre arranged much like a fictional work such as a novel or short story. The **introduction** hooks readers by dropping them right in the middle of an interesting situation or by presenting them with an especially vivid description. This introduction announces the focal point of your memoir, whether that be a specific food or a significant culinary experience, or a particular aspect of your present personality that was shaped by a food or eating experience earlier in your life. Pooja Makhijani, for example, opens her memoir with descriptions of what her mother packs in her lunch bag and what she yearns for instead—what would be on her classmates' lunch trays that day. In so doing, she introduces the tension between herself and her mother, which manifests itself in their different ideas about what is appropriate or desirable food. But Makhijani also begins to build a conflict for the rest of her memoir by leaving this tension unspoken. Rather than being open about her desire to eat bologna on white bread and Cool Ranch Doritos like her classmates, she says nothing. In short, Makhijani, like all good memoir writers, creates effective pathos appeals through the introduction of her piece—she describes the characters and their actions in such a way as to get readers emotionally invested in her topic.

The **body** of a memoir presents the narrative, the plot or the major sequence of events. As you've learned in this chapter, a memoir focuses on a specific event

or series of events that is significant rather than narrating each and every event in a person's life. The events or experiences that you choose to include should be those that have proven to be most meaningful for you, that best illustrate the point you want to make, or that best convey the message you want to send. As you describe the specific events, choose concrete, precise verbs that reveal the actions taken by the different characters and use transitional phrases such as *by that time* and *later in the day* to show the sequence of events and help readers see how the events relate to one another in time.

In addition, the body of a memoir provides specific sensory details. You'll want to describe the food you ate, the place where you ate it, and the other people (the characters in your memoir) you were with. Makhijani helps readers to understand the care with which her mother made those school lunches by describing each piece of food in mouth-watering detail; she contrasts these homemade lunches with the bland mass-produced foods on her classmates' lunch trays. Such sensory details are important for helping readers to imagine the events, the foods, and the characters at the heart of your memoir; they also help you to deliver the specific message you want to convey to readers. Vivid descriptions invite readers to emotionally connect with and invest themselves in the lives and activities of the major characters. In Makhijani's memoir, her vivid details help readers feel just how strong her desire to assimilate is, so strong that she would rather eat peaches from a can than her mother's deep-fried potato patties "spiked with garam masala" and "slathered with fresh coriander chutney."

The body of a memoir also develops the various characters. You'll certainly want to use sensory details to help readers visualize the key features and actions of each character. Equally important, you'll want to create dialogue between the characters to reveal important aspects about their personalities and relationship to one another. For example, Makhijani never directly asks her mother if she can buy school lunches. Instead, because she fears what her mother will say, she speaks indirectly about what her classmates do and eat ("Chrissy brought Coke with her to school yesterday") in the hope that her mother will get her point. It's important to use dialogue or quoted speech purposefully, to help readers get deeper insight into the thoughts and emotions of your characters.

One more element to incorporate into the body of your memoir is reflection on or analysis of the events that you're narrating. Reflection and analysis encourage readers to notice particular details or help them understand the significance of a particular experience for a character's self-development. Drawing on the methods of critical analysis allows you to craft compelling rhetorical appeals. In the case of logos, you may try to convince readers that your analysis is the best way to interpret the significance of certain events in the memoir. In terms of ethos, you may present an analysis that seems to consider the perspectives of all characters involved in order to cast yourself as an open-minded, well-reasoned observer of events. For example, look again at the paragraph that comes immediately after Aisha asks, "Then why don't you eat the school lunch?" Makhijani's reflection not only gives dramatic pause but also reveals her perception of herself: "I know it's not because it's too expensive or that Styrofoam trays are environmentally unsound. It's because Mom thinks her deep-fried aloo tikkis and freshly ground masalas are what good Indian parents give their daughters.

She doesn't understand that good Indian daughters just want to become American." This allows readers to see how Makhijani's relationship to her mother's food was directly connected to her desire to identify herself as an "American." As you narrate the events in your memoir, look for places where you can help readers to understand the significance of specific details or events by stopping the action and providing a few sentences of reflection or analysis.

The **conclusion** of a memoir reinforces the message, or the point of the story. The important consideration here is to be sure the events you've narrated, the details you've provided, and the reflection or analysis you've composed all work together to deliver a clear, coherent message. You might, as Makhijani does, conclude your memoir with a scene that perfectly captures the mood you want readers to experience or the image you want them to remember. Or you might decide to conclude your memoir with a more traditional paragraph that, like your reflective components, speaks fairly explicitly about the point of the events that you've described. Either way, your readers will respond favorably to your conclusion if it helps them to see how the events have significance both for you as the writer and for them as your readers.

Checking Over a Memoir

- ✓ The memoir focuses on a particularly significant experience or series of experiences in the writer's life.
- ✓ The memoir contains ample sensory details to help readers visualize, hear, smell, taste, or feel the key events, characters, experiences, and objects.
- ✓ The memoir includes selected bits of dialogue or quoted speech that reveal something unique about or central to a character or the character's relationship with other people, events, or objects in the story.
- ✓ The memoir includes clear transitional phrases to show how events relate to one another in time and how the action of the narrative unfolds.
- ✓ The memoir provides reflection on or analysis of the key narrative events in order to help readers understand their significance for the writer's development and his or her perspective on everyday life.

Student paper

The following student essay is a memoir about a food-related event. Because the memoir uses the narrative form, it includes a setting, characters, dialogue, and a sequence of events—all of which enrich the text.

Anna Seitz

English 260

Professor Lundin

November 20, 2007

Herb's Chicken

Last year, my husband Bill and I, fueled by farmers' market fantasies, decided we wanted to keep some backyard chickens. Since we had to wait until spring to order birds, we spent the winter getting our coop, and ourselves, ready. We read stacks of books and magazines on raising chickens, and we decided to ask our friend Herb to teach us to "process" them.

When we pulled into Herb's driveway on the big day, he was already hanging out the back door, gesturing to the cane at the bottom of the steps. He's 87 years old and has been a poultry farmer since he got back from the war. He shuffles slowly, hunched over. He can't hear much of what we say. When he can hear, he usually just rolls his eyes. Bill handed him the cane, and Herb led us to the last of his coops that still has chickens. His farm of 6,000 birds is down to 75. "Well, how many you want?" Herb asks.

"I don't know," said my husband. "Got one that's not layin'?"

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"Get that one there," said Herb. He pointed his finger in the direction of a group of three birds, and my husband, appearing to know which one Herb meant, took a couple of steps toward them. They immediately dispersed.

Herb grabbed a long handle with a hook at the end, resembling the sort of wand I've used to roast weenies over a campfire, and handed it to Bill. He pointed again. "There," he said. Bill grabbed the tool and managed to at least tangle up the bird's feet. Herb snapped up the bird with the efficient movement of someone who has snapped up tens of thousands of birds, and handed the bird, upside-down, to me.

I held it carefully by the ankles and got a little shiver. It flapped its wings a few times, but it didn't really try to fight me. It actually looked pretty pitiful hanging there. Herb was already walking back to the house.

"Pull up that bird feeder, Billy," barked Herb, in his thin voice.

My husband had worked digging graves with Herb since he was fifteen, and he was used to taking orders. "Yup," he said. He walked up to a bird feeder on a stake and pulled it up from the ground.

Herb unhooked a metal cone which he'd been using on

the stake as a squirrel deterrent and slid it off the bottom. "For the chicken," he told me as I caught up to them. "I'll open the cellar."

Bill and I waited outside the bulkhead for Herb. He opened it up still holding the metal cone in his hand. "Come on," he instructed. We made our way down into the dark. The chicken tried to arch its head up to peck me. I handed it over to Bill.

In the cellar, Herb hooked the cone to a beam. "Give me that," he said to me, gesturing at a dusty bucket on the floor next to me. I pushed it with my foot until it was under the cone.

"All right!" said my husband brightly. I stiffened. He pushed the chicken head-first into the cone, until her head poked through the opening at the bottom and her feet stuck out the top. The chicken got one wing free, but my husband put a rubber band around her feet and hooked it on the nail that held the cone. She was stuck.

Herb fished through his pocket for his knife, and my eyelids started to wrinkle. I held my lips tightly closed. "You just need to go through the roof of the mouth and get them right in the brain," said Herb. "It's better than chopping the

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head off because they don't tense up. Makes it easier to get the feathers off."

"Won't it bite you?" I asked.

"So what if it does?" answered Herb. "Last thing it'll ever do." Herb easily pried the mouth open with his left hand, and with his right, he pushed the knife into its brain and turned it. It was over. I furrowed my brow.

"Then you gotta bleed it," he said. Herb pulled the knife down, and in one quick motion, cut the chicken's throat from the inside. Blood spilled from its open beak into the bucket. My husband watched with interest, offering the same occasional "Yup" or "Uh-huh" that he uses when listening to any good story. I watched with my eyes squinted and my face half turned away.

Herb rinsed the knife in the washbasin and announced, "Gotta get the water. Anna, it's on the stove. Hot but not boiling." I went up to the kitchen and fiddled with the temperature under a big soup pot. It looked about right, I guessed.

By the time I got the water down to the cellar, Herb and Bill had already pulled the chicken out of the cone and tossed the head into the bloody bucket. It looked more like food when

I couldn't see the eyes. Herb told my husband to dip the bird in the hot water a few times, and he did, holding it by the rubber-banded legs. When he pulled it out, some of the feathers on its chest started to drop off.

From under the stairs, Herb pulled out a large plastic drum, the sides dotted with rubber fingers. He put the chicken inside and switched it on. After a few minutes, he pulled out a mostly featherless chicken. The feathers stuck to the sides of the drum. "Get that," he said to Bill. While Bill pulled feathers out of the plucker, Herb held the chicken by the feet and pulled off the remaining feathers--mostly large wing and tail feathers, and a few small pin feathers. By now there really wasn't any blood left, and the chicken looked pretty close to what you might get in the store, except skinnier.

Bill brought the chicken and the bucket up to the kitchen, and Herb and I followed. Herb took the bird and dropped it down into the sink with a smack. "Now, you cut out the crop," Herb said. He pointed to something I couldn't see, then cut into the throat and showed us a little sack full of stones and grain. "It's how they chew, I guess," he added. He tugged on it, and it brought with it a large section of the windpipe. "To get the rest of the guts out you gotta cut in the back."

Herb made an incision and stuck in his hand, making a squishy sound. He pulled out a handful of guts and dropped most of it into the bucket. He cut off one section and held it toward Bill. "You got the wrong bird," he said. The slimy tube was sort of transparent, and through it we could see a string of about eight little eggs of increasing size, beginning with a tiny yolk, and ending with an almost full-sized egg.

"Can you eat 'em?" I asked.

"Guess you could," said Herb, throwing the whole mess into the bucket, "but I got eggs." He turned the chicken, lopped off the feet, and tossed them into the bucket. They landed toes up, like a grotesque garnish. "Well, want a plastic bag?"

I accepted the grocery bag and some plastic wrap and wrapped the carcass up while Herb and Bill took the bucket outside. They talked for a while, and then Herb directed Bill up onto a ladder to check a gutter. I stood with my back to the carcass, examining Herb's wife's display of whimsical salt and pepper shakers.

When my husband and I got back in the car, I put the carcass at my feet. "That was great!" said my husband. "Think we can do it on our own?"

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I thought through the steps in my mind. "I think I can," I chirped. I thought of the bucket and the toe garnish. "But I'm not eating it."

Now that you have read the successful memoir by Anna Seitz, think about other options she might have considered as a fitting response to her rhetorical situation.

Alternative Assignments

1. Have you recently had a satisfying dining-out experience, on campus or off, that you want your friends and classmates to enjoy as well? Or have you suffered through a restaurant meal that you would not wish on your worst enemy? What were the aspects of your experience that made it satisfying and enjoyable or unfulfilling and unpleasant? In an essay of three to four pages, critically review that dining experience. Be sure to specify the criteria on which you're basing your evaluation and to provide specific examples that show how the food, the service, and the atmosphere contributed to the overall dining experience.
2. In *Fast Food Nation,* Eric Schlosser notes a disturbing trend in the culture of food in industrialized nations, and he analyzes both the causes and the consequences of this problem. In a three- or four-page essay, analyze the causes and consequences of a positive or negative aspect of the culture of food on your campus or in your community. Be sure to provide concrete evidence and details to support your analysis.
3. Margaret Mead identified a particular problem in the American culture of food and offered a difficult solution for that problem. Identify a problem concerning the culture of food on your campus or in your community and write a proposal in which you outline in three or four pages a plan for solving that problem. Be sure to identify the rhetorical audience for your proposal (that is, some person or group in a position to put your solution into action) and to describe the problem in a way that emphasizes the importance of addressing it right away. Present your solution in specific detail and include analysis that shows its appropriateness and feasibility.

5 Portraying Successful Rhetors: Responding with Profiles

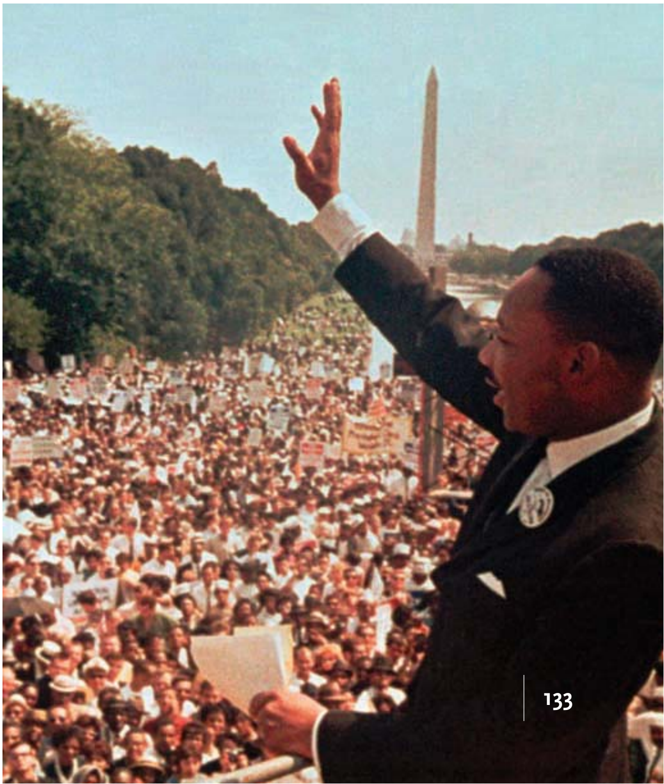
What thoughts come to your mind when you see the famous image of the Reverend Dr. Martin Luther King, Jr., speaking at the March on Washington for Jobs and Freedom, on August 28, 1963? Perhaps you think about the values in which King believed and the civil rights for which he fought. Perhaps you think of his nonviolent resistance to the oppression faced by African Americans in the 1950s and 1960s. Perhaps you remember other images from the civil rights movement—marchers beaten back by powerful streams of water or sit-ins at once-segregated lunch counters. Chances are, though, that this image brings to your mind the famous words spoken on that day in 1963 on the steps of the Lincoln Memorial:

> So even though we face the difficulties of today and tomorrow, I still have a dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed . . . that all men are created equal. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today. And if America is to be a great nation, this must become true.
>
> —**Martin Luther King, Jr.**, "I Have a Dream"

King's legacy in U.S. history centers on his great victories in the civil rights movement. This legacy was shaped, though, by his enviable ability to put his message into words. He could create moving narratives, vivid images, and logical arguments. He employed a host of rhetorical tools to persuade Americans of the need to act in ensuring universal civil rights.

There have been times in all of our lives that we have been moved to tears or to action or have been angered by the words of a public figure. What makes language move us in this way? How does the speaker or the writer craft language that can move us in this way? As curious human beings, we often want to learn about what motivates a person to say or write the things that he or she does or to learn when, where, and how the person learned to use language as effectively and as powerfully as he or she does. In pursuing answers to these questions, we often learn that how a person comes to craft a speech or a piece of writing is just as interesting as what any particular passage might say.

Every bit as important as how a person crafts the message is how those words are delivered. Given our multimodal world, you may already have a great deal of experience—maybe even expertise—in delivering your ideas electronically. But how much do you know about delivering information orally? Few of us deliver our ideas orally as well as we do in other ways. Great speakers, though, gauge perfectly the relationship between the content of their message and the expectations of their intended audience. They seem to be able to understand the context perfectly, adjusting their words and the delivery of those words accordingly. Finally, they usually have very appealing voices, which they modulate with artistry. Most of the successful rhetors profiled in this chapter, like Martin Luther King, Jr., for instance, say good things—and say those good things very well.



Writers have used profiles—biographical sketches—to help others better understand how the most eloquent writers and politicians have honed their skills and how they have deployed them to effective ends. As readers of a profile, we gain glimpses into a person's private life and see how personal experiences affect the very visible work that the person does. A profile of Dr. Martin Luther King, Jr., for example, might help us to better understand how his daily life experiences as a black man and as a father affected his ideas about the value of words in public life. A profile might also help us to better understand how King viewed his public speaking in relation to his actions, whether boycotting, marching, or conducting acts of civil disobedience such as those that landed him in the Birmingham Jail.

Writers create profiles to help readers gain a deeper understanding of a public figure—or of a person their readers might not otherwise have heard of. Writers create profiles to analyze the individuals who have shaped history. Writers create profiles to paint portraits with words, to describe a person in detail and to show how the pieces fit together to form the whole person. Quite simply, writers create profiles to better understand people in the world in which we live.

Real Situations

Many Americans believe that their ability to succeed in their personal and professional lives can be greatly enhanced by learning to be more effective public speakers. In 1912, Dale Carnegie taught his first public speaking courses at the 125th Street YMCA in New York City. By the early 1930s, Carnegie's approach had become so successful that he was teaching public speaking courses throughout New York. Carnegie persuaded many people who took courses that "despite what many school texts would lead us to believe, public speaking is not a closed art, to be mastered only after years of perfecting the voice and struggling with mysteries of rhetoric." Carnegie tapped into many Americans' beliefs about the importance of effective speaking—his book *Public Speaking and Influencing Men in Business* went through more than fifty printings and was translated into twenty languages, and more than three and a half million people have graduated from Dale Carnegie courses in many corners of the globe. Carnegie's success speaks to the belief of many people that, in radio broadcaster Lowell Thomas's words, "the ability to speak is a shortcut to distinction."

Organizations such as Toastmasters International have also tapped into this belief. The Toastmasters program branched off from Carnegie courses being conducted at a YMCA in Santa Ana, California, in 1924, and the organization today boasts nearly 211,000 members in 10,500 clubs in ninety countries. Participants gain a foundation in public speaking by working through a series of ten speaking assignments in a supportive atmosphere.

Image not available due to copyright restrictions

A member of the Irvine Valley College debate team makes an argument.

Your college or university may require you to take a public speaking course. Such a requirement, much like the requirement that all students take at least one writing course, is grounded in the belief that professionals need to possess more than the technical knowledge at the heart of their field or discipline—they need to be able to communicate this knowledge to others, as well. Moreover, your experiences in your public speaking course are meant to instill in you the ability to appreciate and engage in debates in your other courses and in your community. Many colleges and universities also give their students extracurricular opportunities to improve their abilities in public speaking through participation in debate teams. Students on these teams learn to generate arguments in response to challenging ethical, legal, and political questions and to present their positions in a logically reasoned and stylistically polished way. Many students use their experiences on college debate teams as preparation for future careers in the law, business, or politics.

The Dale Carnegie courses, Toastmasters programs, and college public speaking courses are premised on the belief that anyone can become an effective wielder of words by learning to apply some basic skills. Most people, however, are somewhat awed by public figures who, like King, possess a powerful ability to move people through words. Where did they gain this ability? Were they born with it? Did they learn it? What motivates their work, and how do they approach their tasks?

In this chapter, you'll gain insight into some successful and effective rhetors. Just as important, you'll learn about the profile, a kind of writing that can give readers a fuller understanding of how public figures have come to their lives' work, how they have learned to use words effectively, and what motivates them to wield this power in their professional lives.

Describing Successful Rhetors

1. What do you know about Dr. Martin Luther King, Jr.'s abilities with words? What skills did he use most effectively or most often? Where did he acquire those skills? What motivated him to use words in the ways that he did? After freewriting in response to these questions for several minutes, conduct online research to learn what others have said about King's ability to achieve things with words.
2. Conduct online research on the topic of effective public speaking. What do your searches reveal about common beliefs and attitudes concerning the importance of wielding words effectively?
3. What do the images in this chapter suggest to you about successful rhetors?

Community Connections

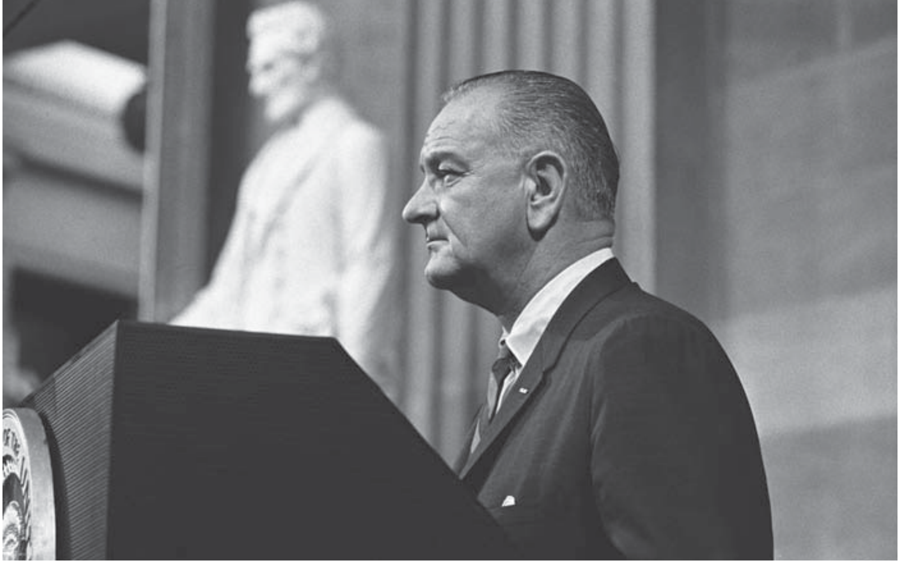
1. Do you think effective public speakers are born with their ability, or can it be learned?
2. When have you listened to someone you consider to have achieved success through his or her ability with words? What were your impressions of your encounter with this person's words? What qualities or characteristics did this person possess that made him or her an effective rhetor?
3. Do you consider yourself to be good with words? If so, where did that ability come from? Did you learn it? When or how did you first discover that you did or did not have this skill?
4. What would you like to accomplish with words in your personal, professional, or civic life? What skills do you need to accomplish these things? When, where, or how might you learn them?

Real Responses to Real Situations

Persuasion from the presidential podium

President Lyndon B. Johnson's historical legacy has been tied to his creation of domestic social policies that shaped The Great Society as well as to U.S. struggles abroad in the Vietnam War. He was a consummate political professional, having served the country in numerous elected offices during his career. He first came to Washington in 1938 as a U.S. Representative from Texas's Tenth Congressional District. He had become a well-known Washington insider by the time he was elected to the U.S. Senate in 1948. He assumed the position of Democratic leader of the Senate in January 1953 and became the Senate majority leader two years later. During his time in this position, Johnson gained a reputation as being effective at wheeling and dealing, exercising his personal influence to get his colleagues to follow his lead and to drive legislation through the Senate. According to biographer Robert Dallek, he said, in 1960, "The only real power available to the [majority] leader is the power of persuasion. There is no patronage; no power to discipline; no authority to fire senators like a President can fire [Cabinet] members."

By the time Johnson was elected vice president in 1960, he had become so effective in his persuasive skills that President John F. Kennedy felt he had to be very careful in assigning Johnson duties. As Dallek explains, Kennedy did not want Johnson "managing [the administration's] legislative program and creating the impression that the President was following the lead of his Vice President, a more experienced legislator." Instead, Kennedy designated Johnson, among numerous responsibilities, to head the new Committee on Equal Employment Opportunity (CEEO) and to represent the nation abroad. Kennedy knew that civil rights issues were going to be central to his domestic agenda during the course of his four-year term. He also knew, however, that a conservative



President Lyndon B. Johnson delivering a speech in Congress.

Congress was unlikely to move quickly to pass significant legislation in this area. He saw Johnson playing a key role as head of the CEEO in efforts to pass legislation prohibiting discriminatory hiring practices by federal agencies and private businesses with federal contracts. As Dallek explains, Johnson was a southern moderate who guided the 1957 Civil Rights Act through Congress and maintained that "the national well-being required equal treatment for blacks." Kennedy believed that Johnson could use his skills of persuasion to see that legislation on this emotionally charged topic would become law.

Johnson was sworn in as president in November 1963, immediately after Kennedy's assassination. He rode the wave of popular sentiment and political support that followed the assassination and saw Congress pass significant laws aimed at fighting the War on Poverty. Then, in his 1964 presidential campaign, he promoted a sweeping domestic agenda to create a Great Society. After winning the election, he devoted much of his attention to passing Kennedy's civil rights bill. He made repeated public appeals to gather support for the legislation but eventually had to broker compromises that allowed the bill to pass with reluctant agreement from many Southern legislators. Even with the passage of this bill—or, more likely, because of its passage and the compromises that brought it into being—civil rights were forced onto the top of Johnson's agenda for the next several months. His skills in persuasion were never more needed to achieve social progress on such a volatile issue.

Johnson enjoyed renown for persuasive and political skills as he rose to power, and he also exerted tremendous power in shaping his public persona. Biographer Robert Caro noted that Johnson made it hard for others to understand his private and public selves: "Enlisting all his energy and all his cunning in a lifelong attempt to obscure not only the true facts of his rise to power and his use of power but even of his youth, he succeeded well." Caro set out to write a profile of Johnson as a means for better understanding not only what facts

President Lyndon B. Johnson and civil rights leaders in the Oval Office, August 6, 1965.

Johnson had obscured but also why he felt compelled to guard these details and stories so closely. As he slowly, painstakingly began to uncover these facts by reading over 650,000 pages of documents from the Johnson Presidential Library and conducting countless interviews, Caro began to see that Johnson employed his rhetorical skills for more than passing progressive social legislation and persuading the American people of the need for ensuring equal rights and opportunities. Caro writes: "The more one thus [chronologically] follows his life, the more apparent it becomes that alongside the thread of achievement running through it runs another thread, as dark as the other is bright, and as fraught with consequences for history: a hunger for power in its most naked form, for power not to improve the lives of others, but to manipulate and dominate them, to bend them to his will."

In the following excerpt, Caro provides a profile of Johnson's persuasive abilities and strategies while president. This profile opens the second book, *Means of Ascent*, in Caro's three-volume *The Years of Lyndon Johnson*. This scene centers on President Johnson's speech on March 15, 1965, before a special joint session of Congress, which Johnson used to introduce a bill that would bring significant civil rights legislation into federal law.

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This profile gives readers a sense of how the social and political context shaped Johnson's presentation of the Voting Rights Act. More broadly, Caro writes this profile in a way that shows readers how Johnson employed his vast arsenal of rhetorical skills to persuade Congress and the nation of his vision and his capacity to lead.

Peggy Noonan worked as a speechwriter for U.S. Presidents Ronald Reagan and George H. W. Bush. She also authored *What I Saw at the Revolution: A*

Political Life in the Reagan Era. In the following excerpt from that book, she describes her craft. As you read, consider how this passage might deepen your understanding of Robert Caro's profile of Lyndon Baines Johnson's March 15, 1965 speech in which he introduced the Voting Rights Act.

Noonan gives readers a glimpse into the process of crafting presidential rhetoric and helps them to evaluate how it works and achieves—or fails to achieve—its desired ends. Her reflections on her own writing process also help readers to understand the ways all good communicators envision their audiences as a means toward connecting with them through the spoken or written word.

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Analyzing the Rhetorical Situation

1. Who do you think might be the intended audience of each of these profiles? Do the audiences differ from one to the next? If so, in what ways? What textual evidence have you analyzed that leads you to these conclusions? Be prepared to share your answers with the rest of the class.

continued

Analyzing the Rhetorical Situation *(continued)*

2. What is the purpose of each profile? What opinions does each writer want readers to leave with? What are the specific differences in the purposes of these two excerpts? How does the purpose of each intersect with the writer's intended audience? Again, be prepared to share your answers with the rest of the class.
3. To what exigence might each writer be responding? How does the piece of writing work to resolve that exigence?
4. How does each writer marshal the rhetorical appeals of ethos, logos, and pathos to support an opinion on presidential rhetoric? Draw on passages from the texts to support your answer.
5. Robert Caro's profile introduced *Means of Ascent,* the second book of a three-volume biography. What do you learn about President Lyndon Johnson in this passage, and why might Caro have decided to use this profile as the first image that his readers encounter about Johnson in this book?

Rhetorical success in the African American pulpit

Like many people in the United States, you've likely been introduced to African American preaching in the form of public speeches made by Dr. Martin Luther King, Jr., the Reverend Jesse Jackson, or the Reverend Al Sharpton. All three of these speakers undoubtedly draw on their religious and rhetorical training in their efforts to influence the course of public events. Indeed, the story of Dr. King's youth has been well told, as he sat in the pew at Ebenezer Baptist Church in Atlanta. Throughout his career as a public servant of the civil rights movement, King often said, "In the quiet recesses of my heart, I am fundamentally a clergyman, a Baptist preacher." Scholars and political commentators have thoroughly analyzed how King, Jackson, and Sharpton draw on the rich traditions of both European American and African American sermonic traditions in making their public appeals for justice and freedom for marginalized peoples. Even as they tap into these rhetorical traditions, however, the public oratory of Reverends King, Jackson, and Sharpton, according to Michael Eric Dyson, has been informed "by a mission to translate the aspirations of black Americans to the larger secular society." Dyson explains that as a result, they have emphasized certain elements and themes that mark African American preaching styles, but they have also submerged other rhetorical strategies and styles.

King, Jackson, and Sharpton have attracted the attention of mainstream U.S. society both through their actions, leading sit-ins and marches labeled as "newsworthy" by the popular press, and through their oratory, which has brought the religious pulpit to the public podium. Much less is known by mainstream society about prominent African American religious leaders who spend their entire lives and careers serving their local congregations and teaching and inspiring them through their words. One of these is the Reverend Dr. Gardner Taylor, the man *Time* magazine in 1980 called "the dean of the nation's black preachers."

Taylor's preaching skill was revered by King, and the two became close friends as Taylor worked actively for the civil rights movement in New York. In a 1993 survey for *Ebony* magazine, Taylor's peers voted him the greatest black preacher and one of America's greatest preachers. In *Ebony*'s accompanying article, James H. Costen, who was then president of the Interdenominational Theological Center, echoed *Time*'s 1980 declaration, saying that Taylor "stands alone" as "the president, dean, provost and master artisan of Black preaching. . . . Hearing him preach gives one the impression that he has a direct pipeline to God." In 2000, Taylor received the Presidential Medal of Freedom. President Bill Clinton said, as he bestowed the award on Taylor, "For those of us who heard him preach, and those of us whom he has counseled in his private wisdom, we know we have been in the presence of not only a man of God, but a great American citizen."

Reverend Gardner Taylor, "the dean of the nation's black preachers."

Michael Eric Dyson wrote the following profile of Taylor in 1995. Dyson is University Professor at Georgetown University, the author of more than a dozen books, and an ordained Baptist minister. He wrote the profile for *Christian Century*, where he was a contributing editor.

Reverend Gardner Taylor's influence on his congregation and the broader African American community has been profound, in both material and spiritual ways. Dyson's profile helps readers to understand the experiences that have motivated Reverend Taylor in his religious commitments and convictions as well as the cultural and professional sources that have helped him to shape his influential sermons.

In his profile of Gardner Taylor, Michael Eric Dyson notes, "By and large, . . . Americans have remained insulated from the greatest rhetorical artists of the black pulpit." One of the most significant reasons for this lack of attention, Dyson suggests, is that mainstream white America, and particularly the mainstream press, considers African American preachers as contributing much in the way of rhetorical flourishes but little in the way of keen spiritual insight. Dyson writes,

> Like black religion in general, black preaching is often seen as the cathartic expression of pent-up emotion, a verbal outpouring that supposedly compensates for low self-esteem or oppressed racial status. . . . Such stereotypes developed in ignorance of the variety of . . . black churches that boast a long history of educated clergy.

Dyson's profile of Gardner Taylor, then, can be seen as one means for changing mainstream society's understanding of and attitudes toward the value of African American pulpit oratory.

Michael Eric Dyson

Excerpt from Gardner Taylor: The Poet Laureate of the American Pulpit

"Gardner Taylor is the greatest preacher living, dead or unborn," Wyatt Tee Walker proclaimed as he introduced Taylor at a service marking Walker's 25th anniversary as pastor of Harlem's Canaan Baptist Church. Among black Baptists, the pastoral anniversary is an often lavishly orchestrated event, joining praise and pocketbook in feting a congregation's spiritual head. But on the crisp October morning of his celebration, Walker shared the spotlight with the man *Time* magazine in 1980 dubbed "the dean of the nation's black preachers." David Dinkins, then mayor of New York, also spoke at the service, and declared that Taylor's preaching could be described in only two ways: "good and better."

These free-flowing encomiums might seem the natural excesses of a feel-good service. But they mirror the sentiments of many—black and white, religious and secular, preaching authorities and laypeople—who have been entranced, even transformed, by Taylor's oratorical gifts.

Taylor himself is more modest. When I mentioned *Time*'s declaration he deflected the tribute with characteristic humor. "You know what they say a dean is, at least of eastern schools?" he asked. "Somebody too smart to be president, but not smart enough to teach." He smiled, shrugged his shoulders in self-deprecation and deadpanned, "So much for being dean."

His humor and lack of hubris, combined with his preaching genius, have won the energetic 74-year-old Taylor a legion of admirers during his half century of ministry. Most of his career has been spent as pastor of Brooklyn's 14,000-member Concord Baptist Church of Christ. He made that pulpit perhaps the most prestigious in black Christendom before retiring in 1990 after 42 years of service. The imposing, block-

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long gray brick church is a massive monument to black Christianity's continuing vitality. Under Taylor's leadership, Concord built a home for the aged, organized a fully accredited grade school (headed for over 30 years by Taylor's wife, Laura), and developed the Christ Fund, a million-dollar endowment for investing in the Brooklyn community.

For Taylor, his success is an example of how God works in human life. "It is as if God said 'I'm going to take this unlikely person from the Deep South and I'm going to open opportunities for him to show [the world] what I can do,'" he says.

Taylor was born in Baton Rouge, Louisiana, in 1918, the only son of the Rev. Washington and Selina Taylor. "My father was a huge, tall ebony man who had no trace of anything but Africa in him," Taylor says. "And he was extraordinarily arrogant about it." By contrast, his mother "looked white." After her husband's death, Selina Taylor attended "normal school" to become a teacher, later earning a degree from Southern University through extension courses. In one of his four books of sermons,

Taylor writes that despite his parents' lack of formal education, they "had a natural feel for the essential music of the English language wedded to an intimate and emotional affection for the great transactions of the scriptures." The same is true of their son. . . .

Despite his father's influence, Taylor had hopes of becoming a lawyer. With that in mind he attended Louisiana's Leland College. "Clarence Darrow fascinated me," he says. And because an aunt who helped raise him held the ministry in contempt, Taylor confesses that his view of religion wasn't exalted. "I thought preaching was a foolish way for people of normal intelligence to waste their lives."

But Taylor's plans changed dramatically when he survived a deadly automobile accident in which two men died. Taylor experienced his "call" in that event, discerning God's claim on his life: "I thought that God must want me to be his lawyer." Instead of enrolling at the University of Michigan Law School where he had been admitted, Taylor went to the now-defunct Oberlin School of Theology. At Oberlin he read avidly, following writers ranging from Heywood Broun to Walter Lippmann. Their "literary styles affected me," he says. He also served as pastor of a church in nearby Elyria, Ohio, and after graduation he pastored one in Baton Rouge, before being summoned at the tender age of 30 to Brooklyn's Concord Baptist Church, then with a membership of more than 5,000.

"He condenses profound biblical truths into elegantly memorable phrases."

In New York Taylor joined an elite fellowship. "I don't think ever in the history of these two millennia have so many pulpit geniuses come together in one setting as I found in New York in the early 50s. . . . My God, it was unbelievable," he says. Taylor's multiracial aggregate included such preaching luminaries as Adam Clayton Powell Jr., George Buttrick, Paul Scherer, Robert McCracken, Sandy Ray and Fulton J. Sheen. . . .

Taylor's unique blend of gifts may place him at the forefront of even this great cadre of preachers. His mastery of the technical aspects of preaching is remarkable. He brilliantly uses metaphor, and he has an uncanny sense of rhythmic timing put to dramatic but not crassly theatrical effect. He condenses profound biblical truths into elegantly memorable phrases. He makes keen use of parallels to layer and reinforce the purpose of his sermons. His stunning control of narrative flow seamlessly weaves his thoughts together. His adroit mix and shift of cadences reflects the various dimensions of religious emotion. He superbly uses stories to illustrate profound intellectual truths and subtle repetition to unify sermons. And his control of his resonant voice allows him to pliantly whisper or prophetically thunder the truths of the gospel. What was once alleged of Southern Baptist preacher Carlyle Marney may equally be said of Taylor: he has a voice like God's—only deeper.

Taylor's commanding physical presence, hinged on a solid 6'1" frame, suggests the regal bearing of pulpit royalty. His broad face reveals seasoned character. His wide set eyes are alive to the world around him. Taylor's forehead is an artistic work of chiseled complexity. Furrows furiously cross-hatch his bronze brow, extending to the receded areas of his exposed, upper cranium where a shock of grey hair fastidiously obeys its combed direction. Taylor's massive hands are like finely etched soft leather. They function as dual promontories that stab the air in the broad sweep of pulpit gesture or clasp each other in the steadied self-containment of quiet reflection.

Taylor's snappy sartorial habits, though, hint more at Wall Street executive than Baptist preacher. For a class on homiletics [conversational preaching, as opposed to more formal sermonizing] that he occasionally teaches at Princeton Theological Seminary, Taylor wore

continued

a dark-blue, double-breasted wool suit with a windowpane design, a burgundy-striped shirt, and a paisley tie. And at Wyatt Walker's pastoral anniversary, he wore a charcoal-gray pin-striped suit, with a white shirt and burgundy tie.

But it is not his sharp dressing which draws most attention to Taylor. The preacher's magnetism lies in his intimate and unequalled command of the language and literature of the English-speaking pulpit.

James Earl Massey, himself a noted preacher, professor of homiletics and dean of Anderson School of Theology in Indiana, contends that the gifts such figures as Harry Emerson Fosdick, Phillips Brooks, and Henry Ward Beecher brought to the American pulpit scene, "Taylor has brought in one person." Taylor possesses Beecher's "prolix ability to spin words," Brooks's "earnestness of style and breadth of learning," and Fosdick's "ability to appeal to the masses and yet maintain a dignity in doing so."

Preaching authority Henry H. Mitchell, author of the widely cited *Black Preaching*, agrees. He points to Taylor's familiarity with the preaching tradition as a key to his appeal. "He's not only master of black preaching as such. He knows all the great white preachers and quotes them [as well]."

Carolyn Knight, a professor of preaching at Union Theological Seminary and pastor of a New York church, recalls a conversation she had with Taylor that displayed his endless pursuit of preaching excellence. "He told me last year—and he advised me to do it—that in preparation for his Beecher Lectures, he went into the stacks of Union's library and read every set of published Beecher Lectures."

Taylor's reputation as the "poet laureate of American Protestantism" is a considerable achievement. Throughout its history, black preaching has been widely viewed as a form of public address brimming with passion but lacking intellectual substance. Like black religion in general, black preaching is often seen as the cathartic expression of pent-up emotion, a verbal outpouring that supposedly compensates for low self-esteem or oppressed racial status. Not only are such stereotypes developed in ignorance of the variety of black preaching styles, but they don't take into account the black churches that boast a long history of educated clergy.

James Weldon Johnson's classic poem "God's Trombones" provides a literary glimpse of the art and imagination of the black folk preacher, while C. L. Franklin's recorded sermons, available in 60 albums put out by Chess records, brings the vigor of the black chanted sermon—dubbed in black church circles as "the whoop"—to the American public. By and large, however, Americans have remained insulated from the greatest rhetorical artists of the black pulpit.

Of course, broad segments of American society have sampled the richness of black preaching through the brilliant political oratory of Martin Luther King, Jr. and Jesse Jackson. Both King's and Jackson's styles of public speech—their impassioned phrasing, intellectual acuity and imaginative metaphors—reflect their roots in the black church. And their involvement in civil rights and politics extends the venerable tradition of black preachers serving as social critics and activists.

But their oratory—like that of preacher-politicians from Adam Clayton Powell to William Gray—has been shaped by the demands of public life and informed by a mission to make known the aspirations of black Americans to the larger society. This has led them to emphasize certain elements of the black preaching and church tradition, such as social justice, the institutional nature of sin and the redistribution of wealth, while leaving aside such others as the cultivation of the spiritual life, the nurturing of church growth and the development of pastoral theology. Such varying emphases are usually framed as the difference between "prophetic" and "priestly" religion. If the former has been most visible to American society in the guise of church-based civil rights activists, the latter has been closer

to the heart of the religious experience of most black Christians.

Though Taylor has combined both approaches—he was active in the civil rights movement in New York, and was a close friend and preaching idol of Martin Luther King, Jr.—he realizes that his life work has ruled out the kind of visibility that comes from high-profile activism. "I recognized early that the [kind of] work I do is not attention-grabbing. . . . When I came along . . . college presidents were the lords of black America. Later, it became civil rights [leaders]. Still later, it became [holders of] political office." As James Massey maintains, "Taylor has stuck with the church. He has been busy handling the themes of the gospel and seeking to affect society in ways that are consonant with the gospel purpose. This is not newsworthy, like leading a sit-in."

Don Matthews of Washington's First Baptist Church, the church of fellow Baptists Bill Clinton and Al Gore, agrees. "We're in a time when the pulpit and the church in general are not particularly admired by anybody that isn't in it. The only place it is perceived as powerful is in the political world. . . . But the people who have the spiritual word to speak aren't paid much attention by the *New York Times* or the *Washington Post*."

William Augustus Jones, noted pastor of Brooklyn's Bethany Baptist Church, contends that Christians are resident aliens who have a radically different perspective on the world than secular citizens. "For a preacher to be regarded as popular means that his faithfulness to the word is not what it ought to be.". . .

It is above all Taylor's unsurpassed ability to preach to preachers—his keen sense of the preaching mission and its encumbrances and opportunities—that make him a popular presence among seminarians and seasoned preachers alike. In his homiletics class at Princeton, Taylor ranges through the history of the English pulpit with formidable ease, sharing stories of history's great divines. He whips out tattered pieces of newspaper, whose margins are covered with notes drawn from a massive and virtually infallible memory bank of preaching lore and legend.

On one of the days I attend his class, Taylor produces a snatch of paper ripped from the previous Sunday's *New York Times Book Review*, which he reads religiously, along with the *New Republic* ("I despise almost every word in it, but it gives me good targets to shoot at," he says), the *New York Review of Books*, and the daily *New York Times* and *Newsday*. Taylor reads the class a review listing the ingredients of a great novel—from its descriptive power to its presentation of a made view of humanity without losing its link to individual characters. He reminds them that great preaching contains the same elements. . . .

Taylor wrestles with some of the inevitable sadness that life brings—for instance, the suffering that comes with aging. "I have reached a very unflattering and unenviable time. I have more money than I have time. And that's not good. It was much better the other way. But then I'll take it—what can I do?" As we discussed his 52 years of marriage to Laura, he said, "I sometimes see her lying in repose now, and a great sadness comes over me because I know one of us must leave the other. But what can we do?" One suspects that Taylor will do what he has always done, whether life has favored or assaulted him. He will, as long as he is able, preach the word of God.

Geneva Smitherman, a linguist at Michigan State University, has also done much throughout her career to introduce to mainstream audiences the rhetorical variety of African American verbal practices, including sermons. In her landmark 1977 book *Talkin and Testifyin: The Language of Black America*, Smitherman describes the grammar and syntax of what she then called Black English (but now

refers to as African American Vernacular Language). Equally important, she also analyzes how this language both reflects and shapes black culture and lifestyle. The following excerpt from her book dismantles the notion mentioned by Dyson, that black preaching is "brimming with passion but lacking intellectual substance." Smitherman describes how the African American preacher analyzes the rhetorical situation and strategically crafts a sermon that meets his or her goals as well as the audience's expectations and needs. Smitherman also describes how African American preachers use the rhetorical practice of testifying to help their congregants understand the meaning of specific biblical passages.

Smitherman wants readers to understand that African American sermons are not improvised, off-the-cuff performances fueled by emotion and lacking intellectual content. The rhetorical situation taxes the preacher's imagination and communicative ability "to the max." Still, "most come through" as they deftly explicate the meaning of biblical passages and help congregants to apply these lessons as they live their daily lives.

Geneva Smitherman

Excerpt from Talkin and Testifyin: The Language of Black America

To testify is to tell the truth through "story." In the sacred context, the subject of testifying includes such matters as visions, prophetic experiences, the experience of being saved, and testimony to the power and goodness of God. In the secular context, the subject matter includes such matters as blues changes caused by yo man or yo woman, and conversely, the Dr. FEEL-GOOD power of yo man or yo woman; experiences attesting to the racist power of the white oppressor; testimonials to the power of a gifted musician or singer. The retelling of these occurrences in lifelike fashion recreates the spiritual reality for others who at that moment vicariously experience what the testifier has gone through. The content of testifying, then, is not plain and simple commentary but a dramatic narration and a communal reenactment of one's feelings and experiences. Thus one's humanity is reaffirmed by the group and his or her sense of isolation diminished.

"The preacher . . . becomes an actor and story-teller in the best sense of the word."

The rendering of sermons in the traditional black church nearly always involves extended narration as a device to convey a theme. Rarely will black preachers expound their message in the linear fashion of a lecture. Rather, the thematic motif is dramatized with gestures, movement, plot, real-life characterization, and circumlocutory rhetorical flourishes. The preacher thus becomes an actor and story-teller in the best sense of the word. When he makes reference to Peter "building the church on solid rock" rather than "on shifting sand," the preacher will lift his foot in the air and put it back down firmly to symbolize Peter placing the church on solid ground. When the preacher alludes to the crucifixion, he will throw his handkerchief over his shoulder, to symbolize the cross, and then walk up and down the aisle or across the floor in a stooped position to re-create for his congregation the image of Jesus climbing Mount Calvary. If he refers to the experience of being saved, he may say that "God put running in my feet" and do a kind of slow run across the floor.

The preacher knows that his congregation needs guidance in the conduct of daily affairs, as well as spiritual inspiration to keep on pushin, but the interactive communication process puts on him constraints and demands that he must fulfill. The orchestration of the sermon requires that Biblical persons be brought to life and the events recast into present-day context. Yet, no matter how contemporary the theme, the congregation expects the message of the sermon to be grounded in Biblical textual reference. At the same time, despite the narration of events far removed from their present world and experience, they expect the preacher to make them feel the Spirit. (You ain done no preachin if don't nobody shout!) Since the preacher is the one who must bring it all together—the story, the message, Scriptural clarity, and the Spirit—his imagination and communicative ability is taxed to the max. But most come through. In fact, some sermon-stories are so vividly and dynamically narrated that they become popular and widely known throughout the church community in a given city or town.

Analyzing the Rhetorical Situation

1. Why is Reverend Gardner Taylor a person that Michael Eric Dyson's audience would be interested in learning more about? How does Dyson help his readers see Taylor as an important figure worthy of their interest?
2. Select an interesting anecdote from Dyson's profile. What do you learn from this anecdote? How does it bring Taylor to life for readers?
3. What does Dyson say about Reverend Taylor's physical appearance? What were your first impressions as you read those details? Why do you think Dyson provides this description?
4. Besides interviewing Taylor, what else has Dyson done to learn about him? How did his sources of information influence Dyson's writing of the profile? How does the information—and Dyson's way of writing about it—affect you as a reader?
5. Who was Geneva Smitherman's audience? What makes you think so? What is her purpose in writing about her topic for this specific audience? What specific strategies does she employ in the excerpt to achieve this purpose?

Community Connections

1. Spend several minutes freewriting about your response to Lyndon B. Johnson's speech. Why was this speech important? Next, spend several minutes freewriting about whether Peggy Noonan's description of speechwriting made you think differently about the effectiveness, purpose, or value of Johnson's speech. Why or why not? Refer to specific passages from the text as you compose your response.

continued

Community Connections (continued)

2. What reasons does Noonan offer for the importance of political speeches? What is your opinion of each of these reasons? In what ways have technological innovations since 1990, when Noonan presented her ideas, affected political speeches?
3. Write for several minutes about your responses to the following two statements: (a) Dyson: "Throughout its history, black preaching has been widely viewed as a form of public address brimming with passion but lacking intellectual substance." (b) Smitherman: "You ain done no preachin if don't nobody shout!" At first glance, Smitherman's statement might seem to support the widely held misunderstanding that Dyson wants to disrupt. How, though, does Smitherman's analysis support Dyson's wider claim?
4. Identify two or three speeches—formal or informal—that you've heard in the past year. Of these, choose one that you consider a "success," and explain what made it successful.

Profiles: A Fitting Response

A profile of a professional who shapes his world with words

We seem to be fascinated by people who have demonstrated unique abilities to establish a character, connect with our emotions, and move others to action through words. Profiles serve as a means through which readers can understand what motivates these rhetors and what experiences have helped them develop their abilities with words.

In the following profile, Marisa Lagos examines Tommie Lindsey's efforts to help students at Logan High School in California improve their abilities in public speaking and debate.

Marisa Lagos

Successes Speak Well for Debate Coach

Logan High School forensics coach Tommie Lindsey's classroom says a thing or two about his success: It's crowded with banners, trophies and kids. On this morning, Lindsey is just minutes from loading 38 high school students into buses and heading to Long Beach, where they will compete in the Jack Howe Invitational. More than 60 schools from across the nation would participate in the three-day forensics challenge, competing in public speaking, presentation and debate. The Logan High team would take the

grand sweepstakes award as well as six individual first-place awards. [1]

Lindsey, a 15-year teacher at the Bay Area school, was recently named one of 23 recipients of the MacArthur Foundation's annual $500,000 award—a so-called "genius grant" the foundation disburses over a five-year period with no strings attached. [2] Meant to underscore "the importance of a creative individual in society," according to the foundation, "fellows are selected for their originality, creativity, and the potential to do more in the future."

Recipients of the grants are nominated anonymously, but Lindsey's qualifications are obvious. Logan High, a public school in a middle- to low-income area, has claimed four state forensics titles and many other awards in a type of academic competition usually more suited for prep schools than public schools. [3] Typically, the 16 forensic categories include speech, interpretation and acting.

Lindsey, 53, a Mississippi transplant, is known for his dedication. He usually works seven days and up to 150 hours a week. If he's not practicing with the 300-plus-member team—most schools have about 40 members and as many as eight coaches—he's attending weekend tournaments from 6 a.m. to 11 p.m. [4] "I think every teacher does a lot," said Alphonso Thompson, Lindsey's substitute teacher and former student, "but what Lindsey does goes above and beyond the call of duty a million times over. I don't know where I would be if it wasn't for Mr. Lindsey." He has had numerous offers, mostly from private schools, to bring his expertise, and his assistant coach, Tim Campbell, elsewhere, and says he has entertained some of those offers seriously, especially since learning that the program's funding for next year is threatened. For now, Lindsey is still at Logan, where he has taught public speaking and debate to about 3,000 students, many of them from poor and/or single-parent homes.

When Lindsey started at Logan in 1989 there were many skeptics. "Even the principal didn't think we would be able to do forensics at Logan," he said. So Lindsey began recruiting athletes, whom he believed would take to competition. "I went out and started getting athletes and putting them to the challenge. I would say, 'I don't think you can do this.' . . . Finally, they would come out and find that they love it."

It's that mix of tough love, confidence and intuition that makes Lindsey both a friend and a foe. But most of all, it's what sparks his students. Varun Mitra, a senior at Logan, started on the team as a freshman. "Mr. Lindsey sacrifices a lot," Mitra said. "He never gives up on you if you say no to him. . . . He'll keep going after you to the point where you realize he was right, until he molds you into a better life." Before forensics, Mitra had planned to go to a University of California campus because his parents encouraged it. Now, he

[1] The writer shows that she not only interviewed her subject but spent time with him engaged in activity that has made him newsworthy.

[2] The writer explains why the subject is interesting and important—he's a prestigious award winner (a "genius," no less).

[3] The writer gives details about how the subject is making a difference in his community.

[4] The writer gives readers a sense of the specific types of work that the subject does as well as the attitude with which the subject approaches his job.

has even grander plans: after a bachelor's degree, law school. "Four years ago when I came in, I wasn't able to speak in front of anyone. . . . This program made me want to pursue a career in public speaking—as a lawyer, in politics," he said. "This program has helped me decide what I want to do in life." [5]

Not all of Logan's students fit the typical mold for a forensics team, however. Many have been diagnosed with learning disabilities; others have never made academics their focus. And half the team members are female, still somewhat unusual in forensics.

But what really sets Lindsey's program apart is that its popularity has made being smart cool, mainly because the students see each other getting good grades. "When you join the program it creates expectations that you're going to further your education in college," said Mike Joshi, a senior. He plans to apply to several Ivy League colleges this year. [6] "There are kids in honors classes that need the intellectual outlet," Lindsey said, "but many of the kids may not fit into standard academics. Some have been labeled special ed, and they come in and we find a place for them. . . . It's a matter of believing in a kid and finding a special something the kid does." [7]

It's also about pushing students to do what they never thought possible: More than 90% of them go on to attend college. "I presently have a kid living in a two-bedroom apartment with five people. He sleeps on the couch. . . . But he wants to be able to do forensics, because it's an outlet," Lindsey said. "Once you're involved in this group, you start thinking about four-year colleges. Not if, but when." Lindsey moved to west Oakland as a child and graduated from Castelmont High School. He received a bachelor of arts degree from the University of San Francisco—where he was the school's first African American valedictorian—and went on to get a bachelor of science degree and secondary teaching certificate there. [8] Lindsey then went to law school for a year and simultaneously began teaching to "pay the bills." He was hooked, and after five years teaching at Alameda County's Juvenile Hall, Lindsey landed a full-time teaching job at El Rancho Verde High School, where he stayed until moving to Logan.

He is the father of two Logan students—Terrence, a junior at the school, and Erica, 21, now a student at UCLA. It was his children he thought of first when he was awarded the grant last month, he said. "With this money, we're finally going to get some relief here. Most important is my daughter and son's educations." [9] That help is well-deserved, say Lindsey's colleagues and students, who are pleased that the money is for him alone.

Lindsey said he was surprised and happy when he got the call. "It's great, not just because I was honored, but because teachers are not respected as they should be. Teaching changes lives and

[5] The writer doesn't simply tell readers that Lindsey "sparks his students"; she lets one student's experiences serve as an example to show how Lindsey motivates students.

[6] Again, the writer provides an example of one student's experiences to illustrate a characteristic of the subject.

[7] The writer has consulted more than one source in putting together this profile: the subject himself and several students.

[8] The profile turns to Lindsey's past to show how his experiences have informed his present-day efforts to motivate students to attend college.

[9] The writer shows readers how the concerns Lindsey has for his family also shape his encouraging of his students.

builds kids up. . . . They should be given more recognition than they receive," he said. "I was so happy the MacArthur Foundation is now looking at public school teachers, because it's very different. You have to be loyal to work in a public setting. I was shocked, and very appreciative."

Lindsey said he ended up in forensics because he was always fascinated by oration—including listening as a child to sermons at the Baptist churches he attended and to civil rights speeches by the Rev. Martin Luther King, Jr. **[10]** While in high school, Lindsey decided he wanted to speak at the graduation ceremony. Though his teacher doubted him, she said he could try, then handed him his topic: "Investing in Learning to Cultivate the Intellect." After his initial frustration melted away, Lindsey sat down with a neighbor and hashed out a speech—one that got him a standing ovation at the ceremony. **[11]** "I took that negative energy and propelled it," he said, adding that he still looks after that neighbor, who is now 102. The students at Logan are not the only ones to gain something, however. Logan journalism teacher Patrick Hannigan said: "At the end of my career, what I will remember is that I worked with Tommie Lindsey."

[10] The writer helps readers see what motivates the subject.

[11] The anecdote reveals how the subject's own experiences showed him the power and possibilities of effective public speaking; it also helps to bring the subject to life.

What Makes It a Profile?

The following questions are ones you should consider when thinking critically about any profile. For now, try applying them to the profile by Marisa Lagos to determine how closely that writer followed the conventions for profiles.

1. Does the writer explain why the subject is an interesting person? Is the subject someone readers will want to learn about?
2. Does the writer's description of the subject and his or her work make a specific point about the subject's personality or character?
3. Has the writer helped readers to understand what motivates the subject in his or her professional and public life?
4. Has the writer drawn on a variety of sources (personal observations, interviews, and research as well as comments from friends and colleagues) for concrete details about the individual?
5. Does the profile ask readers to think about this subject in a specific way?

Guide to Responding to the Rhetorical Situation

Understanding the Rhetorical Situation

Identifying an exigence

Marisa Lagos describes Tommie Lindsey's efforts to prepare his students for success through developing their skills in public speaking and debate. Her article draws on the perspectives of Lindsey's students, his colleagues, and Lindsey himself to create a richly detailed portrait of what motivates Lindsey to teach his students to be successful rhetors. Lagos wrote a profile on Lindsey not just because Logan High School's debate team was about to compete in the Jack Howe Invitational forensics competition; even more compelling for her readers was the fact that Lindsey, a high school teacher, had been recognized as a "genius" by the MacArthur Foundation and awarded one of its prestigious grants.

Consider the people who work or study in the community around you. Are there any fellow students who have inspired others to action through their words? Are there any local business owners or political activists who have used their eloquence to shape the community? Are there any teachers who have inspired students to develop their own voices in their writing and project these voices into the important conversations on campus? Are there any people in the local community who capture the interest and attention of others through their unique way with words? Are there any poets, rappers, or writers pushing the boundaries of how words are used in our everyday lives? Are there speechwriters, communications directors, or publicists working behind the scenes to compose the public presentations of local political leaders? You might listen to those individuals on campus whose voices have shaped the dialogue about pressing concerns. Or you might listen attentively to others whose voices influence the people in your community, such as the preachers who craft their messages with deft rhetorical styles or the teachers and debate coaches who create learning opportunities for students to develop writing and speaking skills they can put to use as active civic participants both now and in the future.

1. Make a list of the interesting writers you've read or the inspiring speakers you've heard over the past few weeks or months. For each one, write a few sentences describing your initial impressions of the rhetor. Write down as many details about the writer's presentation or the speaker's performance as you can to help explain your impressions.
2. For one or two of the writers or speakers that you wrote about in response to question 1, locate images—or, if the opportunity presents itself, take photos—that capture some aspects of the individual's personality. Then spend several minutes writing about what the visuals convey about the person's ability to inject life and energy into his or her words.

3. Choose the writer or speaker that you would like to profile and compose four or five sentences that describe the ways in which that person has succeeded as a rhetor. Then spend several minutes freewriting about the contexts in which this person's words have influence and the specific ways in which they move people: What is the purpose of the person's writing or speeches? When and where do this person's words have the most influence, and who has been the audience for these words? Describe what you know about the person's background and analyze how this background might be influencing the person's public success with words. If your profile will feature a particular text or speech, describe how you interpreted it when you initially encountered it and after you thought about it.

Locating an audience

What audience should you consider for your profile of a campus or community member who has achieved success through words? First, you have to determine who has—or should have—an investment in the future direction of your school or community as it relates to the issue your subject has spoken or written about. Then, you'll need to consider how to convince that audience to read your profile and accept the importance of learning what life experiences and personal convictions have motivated the rhetor you've chosen as your subject. For instance, if you believe that the entire student body needs to appreciate the rhetorical sophistication of a campus environmental activist who has succeeded in drawing the administration's attention to green alternatives for energy use, you'll need to think about the attitudes that most students hold toward public debates, political activism, and environmental issues.

The following questions will help you identify your rhetorical audience for your profile of the rhetor. Your answers will also help you describe and analyze your subject's effective way with words.

1. List the names of the persons or groups (students, faculty, administrators, community members, or alumni) likely to be engaged—positively or negatively—by the work your subject has done through words.
2. Next to the name of each potential audience, write reasons that audience could have for appreciating the subject's rhetorical prowess. In other words, what would persuade these audiences that they need to learn about this rhetor's experiences, perspectives, and motivations in greater detail?
3. How could each of these audiences be influenced by a profile of this individual? In other words, what emotional responses or logical conclusions could you expect your profile of this successful rhetor to lead to? Consider the implications of these emotional responses or logical conclusions for each audience and the motivations each audience might have for learning more about the personal experiences, values, and worldview that have affected your subject.
4. With these different audiences' interests and motivations in mind, return to the descriptions of the subject's speaking or writing that you composed in the preceding section on identifying an exigence. Add descriptive details or

compelling quotes (you may need to do some research) that will enable your readers to feel invested in exploring the life of this person who has shaped the campus or local community with his or her words. A good description helps your audience more clearly visualize the person at work, hear how he or she has moved people to action through speeches or writing, and understand how this individual has affected the school or community. Tailor your best description to connect it closely to your audience's needs and interests.

Identifying a Fitting Response

Finding a purpose and shaping a fitting response

You have reflected on how a particular individual uses words to influence your school or local community. You have described the speeches or written texts that best illustrate your subject's ability to project his or her ideas through words, and you have considered what the audience needs to hear about this individual's activities, motivations, and experiences. But what do you want to accomplish through your profile? What specific emotional or logical response do you want your audience to have? What in particular do you want your readers to understand about the individual you're profiling? Your answers to these types of questions should help you identify your purpose for writing, which in turn affects the kind of text you'll create.

As you've been learning throughout this book, different purposes and different audiences require different kinds of texts. For example, if you're writing about a student leader on campus, you might want to compose a feature article to appear in the student newspaper, the alumni magazine, or on the Web site of the Office of Student Life. If you're writing about a community activist, your profile could take the form of a creative piece for a local zine. Your profile of a community business or political leader could be the centerpiece of a program for an awards banquet honoring that person for effectiveness in charting the town's future. You could draft a profile of an inspiring professor as a letter written to a friend encouraging her to take this professor's writing or public speaking course next semester. The point is that once you identify your exigence, locate your audience, and find your purpose, you will want to determine what kind of text will best respond to the rhetorical situation.

Use the following questions to help you narrow your purpose and shape your response:

1. What kinds of facts and details do you need to provide in order to create a vivid picture of your subject and his or her success?
2. What past experiences or current activities and actions make your subject compelling to your audience?
3. What do your readers need to know in order to understand what motivates this speaker or writer and to appreciate the significance of this person's words for the school or community?

4. Are you asking the audience to adopt a new perspective on this individual? Or do you, perhaps like the subject himself or herself, want to prompt the audience to take a specific action in response to your writing?
5. What is the best way to reach this audience? That is, to what kind of text—in terms of its genre, its visual design, and its format—will this audience most likely respond?

Your instructor (or your rhetorical situation) may prompt you to write a magazine article, create a Web page, or compose a letter or some other type of document. Matthew Glasgow, whose profile begins on page 162, could have worked in various genres to present his professor's skills as a rhetor. If his purpose had been to persuade his fellow education majors of the power of particular teaching practices, he could have written a position argument; if he wanted to nominate his professor for a teaching award, he could have drafted a formal letter to the nominating committee; or if he wanted to share his musings on why some people are so good with words, he could have composed a blog entry. Matthew knew that his subject was someone that his audience—his English instructor—didn't know well but would find compelling. He also knew that he had several anecdotes based on experiences in and out of the classsroom that he could combine with observations and direct quotations to provide a well-rounded picture of his subject—in a word, a profile. If, like Matthew, you are prompted to write a profile of a person who has succeeded with words, continue with the following assignment as a guide.

Writing a Profile: Working with Your Available Means

Shaping your profile

One major reason writers create profiles is to let others know more about the people who shape the world in which we live. A writer using this genre often uses the rhetorical appeal of pathos in the introduction to connect the subject to the readers' emotions and values. In short, the introduction to a profile needs to show readers that the subject is someone they need to know more about—right now. Marisa Lagos, for example, immediately offers evidence of Tommie Lindsey's success: banners and trophies won by his students and his own "genius grant." Writers also use the introduction of a profile to highlight some key aspect of the subject's personality, character, or values; by noting that genius grants are given to original and creative individuals, Lagos draws attention to Lindsey's possession of these characteristics.

After capturing readers' attention with a brief image of the subject, the writer may begin the body of the profile by presenting a fuller description of the subject and his or her life's work. Marisa Lagos, for example, lets readers know that Tommie Lindsey possesses "obvious" credentials for the MacArthur Foundation's grant because of his work in helping students from a middle- to

low-income area win several state titles "in a type of academic competition usually more suited for prep schools than public schools." Lagos uses the rhetorical appeal of pathos as she describes Lindsey as a "genius." This appeal to the emotions of the readers—who's not fascinated by geniuses and interested in learning how they see the world?—helps convince them that Lindsey is worth learning more about.

The body paragraphs of a profile also include descriptive details that help readers to visualize the subject's actions and to hear the subject's words. Readers of Lagos's profile, for example, learn that Lindsey "usually works seven days and up to 150 hours a week. If he's not practicing with the 300-plus-member team . . . he's attending weekend tournaments from 6 a.m. to 11 p.m." Lagos incorporates these and other details into her profile in order to draw readers closer to the subject and to let them feel they're learning about aspects of Lindsey's personality that make him unique and influence the ways in which he works with words.

Writers also use the body of a profile to provide logical appeals in the form of numerous examples that show that the subject is indeed making a difference in the community. The crux of the logical appeal, in fact, is the explanation of how the individual's work affects the lives of people like the readers themselves. Lagos, for example, presents the story of Varun Mitra, a senior at Logan High School whose participation on Lindsey's forensics team has inspired him to work toward a law degree. Readers see from examples such as this one that Lindsey has indeed helped to inspire many students to continue their education. Lagos has connected the details supporting Lindsey's status of "genius"—he's found a way to improve the lives of students often ignored and marginalized in public education—with a value her readers no doubt hold, the importance of all students having equal access to quality education and equal opportunities to succeed in life.

Lagos strengthens this logical appeal by providing quotations from Varun Mitra and Lindsey's colleague, Patrick Hannigan. These quotations lend support to Lagos's assertions about Lindsey's significance to his community. Moreover, they lend insight into the ways that those closest to Lindsey have been affected and influenced by his work. Readers learn from Mitra, for example, that Lindsey "never gives up on you if you say no to him. . . . He'll keep going after you to the point where you realize he was right, until he molds you into a better life." These eloquent comments speak to Lindsey's ability to affect people in positive ways. The strength of Lagos's logical appeal ultimately rests on the fact that her readers value people who expend the energy and effort necessary to make this kind of contribution to their communities. The quotations from Lindsey's students and colleague, as well as quotations from Lindsey himself, also help Lagos create an ethical appeal. That Lagos talked directly with several people before composing the profile strengthens the credibility of her claims about Lindsey's abilities to motivate his students as well as to inspire his fellow teachers.

Finally, the conclusion of a profile often contains one final quote or anecdote that nicely captures the essence of the individual. Lagos, for example, leaves readers with a quotation conveying high praise from one of Lindsey's

colleagues: "At the end of my career, what I will remember is that I worked with Tommie Lindsey."

Many engaging profiles include visuals. As you draft your profile, you may want to consider whether a visual or two will make your subject more vivid or more memorable for readers. Consider taking a photograph of the individual at work drafting a speech or scanning an interesting page from a public document that the individual wrote.

Checking Over a Profile

- ✓ The subject of the profile is someone many readers will find compelling or interesting.
- ✓ The profile provides descriptive details to help readers imagine what the subject looks like, sounds like, or acts like.
- ✓ The profile includes several direct quotations from the subject or others that give readers an opportunity to understand directly the person's opinions and perspectives.
- ✓ The profile draws on evidence and insights from a variety of sources, such as personal observations, interviews, and research.
- ✓ The profile presents several anecdotes about the subject that show readers the background and experiences that have shaped the subject.
- ✓ The profile leads readers to a particular emotional response or logical conclusion about the subject.

Student paper

In the following profile, student writer Matthew Glasgow addresses the rhetorical exigence of capturing a classroom experience.

Matthew Glasgow

Professor Goldthwaite

English 215

November 20, 2007

The Liberating Mind

Colloquially speaking, he's rad. He entered the lecture hall donning his sleek black-rimmed glasses, in one hand a notebook and a text, our first reading, Plato's Five Dialogues. Bookmarks jutted out on all sides, drawing attention to the annotated pages within, which he had no doubt read upwards of twenty times throughout his relatively young lifetime. In the other hand he carried a cup of coffee, envied by most students, particularly myself, at 8:30 a.m. on that first Tuesday of the fall semester at Saint Joseph's University. After placing each item on the table, Dr. Arnold Farr began to read off the names listed on his roster, thus launching his course The Human Person, which, for many of us, served as our first experience in the realm of philosophy.

Though quickly impressed with the subtleties of Dr. Farr's professional mien, I soon came to increasingly respect the process behind his work and the way he successfully

communicated with his students and colleagues. Throughout the course he was able to identify with his students by relating the texts to topics that a college student might be more prone to understand. The first of these many connections occurred during our studies of Sigmund Freud and Herbert Marcuse.

When discussing Marcuse's interpretation of the Freudian Performance Principle, Dr. Farr informed us that he does not carry a cell phone. The principle refers to how socially and historically created structures serve as guidelines for what societies should desire. Marcuse believed that such a standard of behavior functioned as a subtle form of oppression, isolating those who differed from the societal norm.

"If you don't have a cell phone, people look at you funny," Farr explained, yet he found his life simplified by using only his office and home phones when necessary. This example shows how he not only explains philosophy in more readily understood terms, but also the way in which he himself manifests his philosophical beliefs in his own life.

Another clarifying example came from the music industry. During our study of Marcuse's "Dialectic of Civilization," we considered culture's influence on communities. Marcuse

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identified Eros as a pleasure-seeking and creative principle, which finds itself in conflict with the death instinct. This death instinct also seeks pleasure; however, its qualities are more destructive and produce aggression. To help us understand the relationship between Eros and the death instinct, Dr. Farr explained that the history of music and the music industry have a similar relationship. Originally musicians wrote songs and melodies as a means of personal, social, and cultural expression, but as record labels emerged as major corporations seeking greater profits, artists' music became increasingly formulaic. By repressing musicians' freedom of expression, the music industry destroyed what the art of music was meant to achieve.

Farr's explanations in his course lectures provided guidance for his students; however, in several functions on campus, Dr. Farr also identified with people of various walks of life. "In a way I am still the same kid from years ago, while a part of me has also matured as well," Farr said of this ability to speak several forms of English, which proved vital when he lectured to students, fellow professors, and members of the local community simultaneously.

As part of the celebration of Black History in February, he organized multiple events, including an African-American Read-In and a campus visit by actress Ruby Dee Davis. Farr spoke at both events, sharing a passage by Dr. Cornel West at the read-in and providing an introduction for Ms. Davis, to audiences of students, professors, and many residents of the Philadelphia area. With such a range of people, most of whom spoke to Farr prior to or following the festivities, it was not hard to notice the appreciation and respect he had earned over the years through his cordial nature and stimulating intellectual activities.

In yet another significant contribution to the community, Dr. Farr organized the Alain Locke Conference, an event celebrating and discussing the work of the praised African-American philosopher. Through Farr's efforts, several of the top Lockeian experts from across the country joined together to present their own essays interpreting and expanding upon Locke's philosophies. In addition to hosting and organizing the conference, Dr. Farr presented his essay entitled "Beyond Repressive Tolerance: Alain Locke's Hermeneutics of Democracy as a Response to Herbert Marcuse's Deconstruction of the Same."

Though the extensive title of his work appeared to be slightly intimidating, Dr. Farr provided a clear lecture to ensure clarity for all persons present. He examined the extent to which tolerance serves as a democratic value, specifically questioning the tolerance of harmful views and ideas. When misunderstood by a colleague, Farr clarified his thesis by explaining the need for a struggle and potential for change. Interpreting values as contingent rather than dogmatic, Farr stated that one's ability to change or legitimate his views over time allowed for a greater chance for true tolerance.

After Dr. Farr's thoughts on "the problem of tolerance as a democratic value" were clarified, the man replied, "if that is what you are saying, then I understand and I agree with you." Once again, Farr's communication through his essay and his words following its presentation revealed the ease with which he can educate both young and old, scholar and student.

As the semester progressed, we reached one of the more sensitive subjects--race and its prevalence in the philosophical realm. Race, in itself, arose as an intriguing medium through which to consider the philosophies of

liberation, criminalization, and dialectics of past and present human relations.

For this subject we turned to the writings of Angela Davis, who had made a much publicized visit to the campus the previous year, tainted by unfair assaults on her character. Prior to her visit, flyers produced by a select group of students and faculty were posted labeling Davis as a "lesbian, communist, and black panther" among other things. As a friend of Davis and the administrator who had invited her to speak, Dr. Farr quickly came to her defense and even emailed a colleague who had been involved with the flyers and negative articles in the newspapers. He simply asked his co-worker if he had ever taken the time to read any of Davis's work, which his colleague, coincidentally, had not.

A student later posted on a Web site created to rate professors that Dr. Farr's class was aimed at making white people feel bad about slavery and the oppression of African-Americans. Upon discovering this accusation, Farr decided to incorporate a question on his final exam asking his students to agree with or deny this statement based upon the readings and class focus. The responses overwhelmingly

disproved the allegation, primarily discussing the calls by Davis for change and liberation in the future, rather than sympathy for slavery.

Strangely enough, the attacks were manifestations of many of the philosophies in Davis's texts and discussed by Farr during course lectures. Due to the events surrounding his friend's visit and the need for greater understanding of the role of race in philosophy, Dr. Farr committed himself to teaching Davis's texts in every semester of The Human Person. His professional and humorous responses to these unfortunate claims emphasize his clever use of language to resolve conflict and succeed at his position as teacher, philosopher, and friend.

"I have always advocated the ability to think critically," Farr has said, careful to differentiate between critique and criticism. Farr referred to social critique in philosophy as a means of improving injustices and liberating individuals in the future, while criticism offers only negative responses without any means of progress.

"I also take into account the historical context which gave birth to all these ideas. It is important to understand how

language has come to be in itself," Farr said of his appreciation of the history of both the philosophical ideologies and the language by which they are communicated.

At the conclusion of the semester, I interviewed Dr. Farr concerning a documentary I had been crafting entitled "War and Peace." Hundreds of texts lined the walls of his office, all surely consolidated in the man before me who spoke of Immanuel Kant's "Perpetual Peace" and mankind's current inability to reconcile differences without violence.

"We have to be careful to not always assume we are the 'good guy'," he told me. "You cannot force democracy on people, and we have not yet completed our democratic experiment here." These words were not spoken with spite, like many in the political realm, but rather were grounded in reason and conscientious thought.

These words were a product of his extensive studies at Carson-Newman College and the University of Kentucky, where he received his master's and doctoral degrees. He remembers those years at the University of Kentucky as ones that changed and matured his way of thinking, providing a constant value for education.

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And now, as the educator, Dr. Arnold Farr recognizes himself as one person attempting to inspire many young people, but realizes his students have the same opportunities he once did. "Teaching is difficult when students have no interest," he says, "but I hope that by the end of the semester some lights go on." And though those lights may be sparse in a world where philosophy seems to be fading, each new gleam sheds hope on the future.

Matthew Glasgow's essay provides an opportunity to consider the option of writing a profile. The following questions will stimulate your ideas about other options.

Alternative Assignments

1. What have you accomplished through the persuasive or inventive use of language? What specific events exemplify your ability to get things done or to move people to action through words? What life experiences propelled you to this success? Write a three- to four-page memoir that describes how you succeeded with spoken or written words. Be sure to include details and quotations to help your readers imagine what that experience must have been like, as well as a concise analysis of the insights you gained through that experience.
2. You learned in Robert Caro's profile of Lyndon B. Johnson that the president's March 15, 1965 speech spurred Congress to pass the Voting Rights Act. Elsewhere in *Means of Ascent*, Caro implies that Johnson's forceful interactions with congressional representatives proved equally important in prompting this legislative success. How effective are eloquent, rhetorically powerful speeches? What political, cultural, or social consequences have followed from them? In a three- to four-page analytical essay, trace the consequences of one public address that many people claim to be historically significant or even timeless. As you allow this analysis to unfold, consider the extent to which this speech contributed to the actions that followed.
3. Write a three- to four-page critical review of a speech or public document that addressed an issue of particular importance to your campus or your community. Identify the criteria that you will use to evaluate the effectiveness of the speech or text and then evaluate the extent to which it did or did not meet those criteria. Be sure to provide specific evidence and details from the speech or public document in order to support your conclusion.

6 Investigating Corporations on Campus: Responding with Reports

Chances are that you have viewed a scene like the one shown in the photo on your college campus—a table set up by a credit card company in the student union or another high-traffic location to solicit new customers. Like the University of Michigan grad student seen here, students can sign up for a card in a few short minutes. After providing their names, addresses, and average yearly income, they often walk away with promotional T-shirts, frisbees, or tote bags emblazoned with the school's logo and the credit card company's name.

Some colleges and universities have signed marketing deals with credit card companies to give them exclusive rights to sell credit cards with the school's logo or some image associated with the school, such as the University of Colorado at Boulder's buffalo logo or a photo of Pennsylvania State University's football coach Joe Paterno, to alumni, students, and employees. In exchange for these rights and the names and addresses of alumni, employees, and students, the cooperating colleges and universities often receive millions of dollars in revenue. The University of Tennessee, for example, signed

a seven-year, $16.5 million contract with Bank One to market an affinity card featuring the school's logo, while the University of Oklahoma has a ten-year, $13 million contract with FirstUSA that includes exclusive rights to set up tables at the school's football games in order to market a special Visa/Oklahoma Sooners credit card.

Credit card companies have also established a presence on college and university campuses through purchasing the naming rights to buildings. MBNA donated $25 million to finance the MBNA Student Center at Columbia University in 1996 and $7 million for the MBNA Performing Arts Center at Georgetown University in 1999. At the MBNA Career Services Center (now the Bank of America Career Services Center) on the main campus of the Pennsylvania State University, for which the company donated $4 million in 1999, students can attend workshops in job hunting, résumé writing, and interviewing; research career paths and potential employers; and network with alumni who visit the campus as job recruiters. MBNA's funding of the Career Services Center enabled Penn State to build the facility and pay for the balance of its cost with public funds. In exchange for its funding, MBNA gained public recognition and marketed its brand name to a large student body.

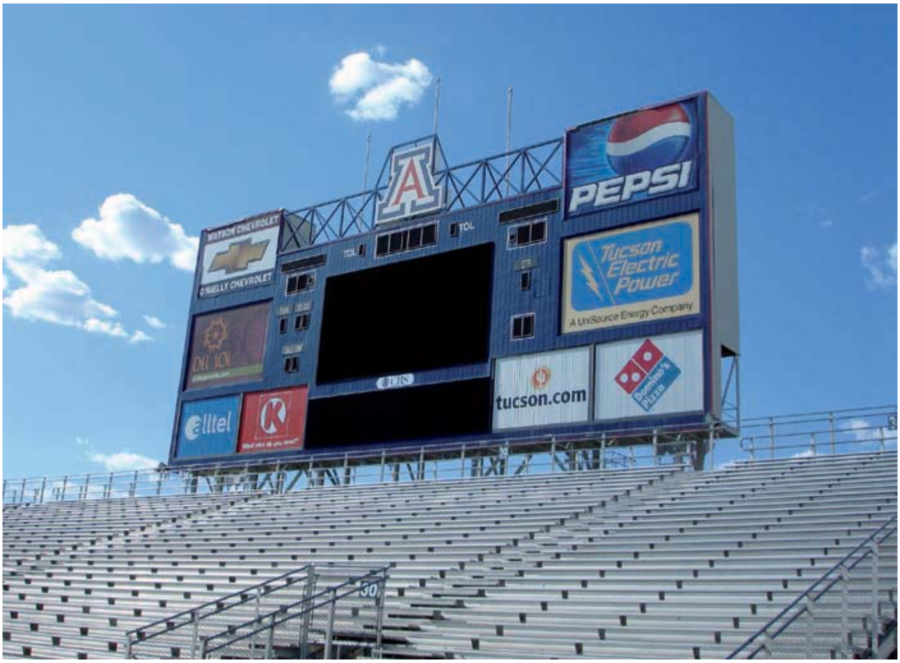
The increasing presence of credit card companies on campuses reflects a larger trend of corporations in general becoming involved in the day-to-day operations of universities and colleges and, in some instances, shaping schools' teaching and research missions. Yet it's not always clear to students and faculty—or the larger community—what the exact nature of corporate involvement on a campus is. This lack of knowledge was an exigence for Robert Cwiklik, who reported in a June 1998 *Wall Street Journal* article ("Ivory Tower Inc.: When Research and Lobbying Mesh") on an attempt by UPS to buy an academic chair and, with it, considerable influence at the University of Washington. Investigative reports like Cwiklik's are commonly used when a writer wants to present the results of research.

In this chapter, you'll look further into the corporate presence on college campuses. As you learn more about what's at stake, you'll have opportunities to identify or create exigences in your own surroundings and to examine ways of responding rhetorically.

Real Situations

Even if you attend a school such as the University of Memphis or Simon Fraser College, both of which have effectively banned credit card companies from soliciting on campus, you might still see the presence of corporations. Corporate advertisements might line bulletin boards in your student union or fill the pages of your student newspaper. They might be featured prominently in sports arenas or stadiums, as seen on the scoreboard at the University of Arizona. Or you might note that corporations provide basic services on your campus, from food and hospitality to selling books. For example, Sodexho-Marriott Services has been awarded contracts to supply food services for more than 500 campuses. Coke and Pepsi routinely battle for campus "pouring rights," a battle that began when Pepsi and Penn State entered a ten-year, $14 million agreement in 1992, according to which "The University agrees during the term of the Agreement to purchase its total requirements of soft drink products from Pepsi." Meanwhile, at the University of Pennsylvania and more than 340 other universities and colleges, Barnes & Noble manages the campus bookstore.

Furthermore, some prominent media outlets, from MTV and ESPN to *Sports Illustrated,* have extended their reach onto campuses by producing cable television channels and magazines specifically for college students. *Sports Illustrated,* for example, publishes *SI on Campus,* a biweekly sports news magazine that, before it went completely online in December 2005, was distributed

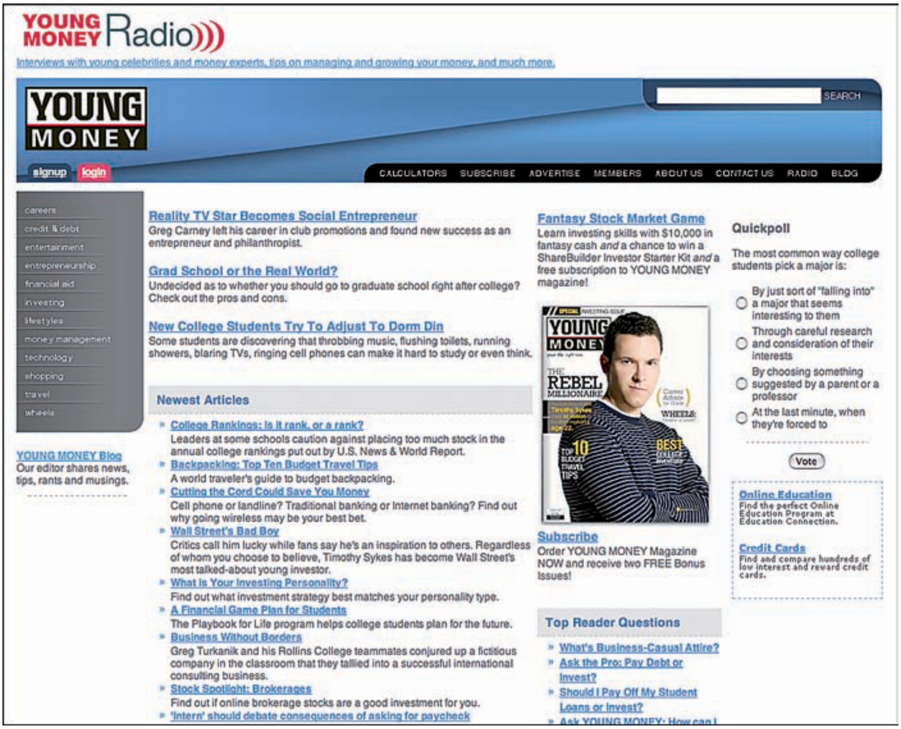


A scoreboard at the University of Arizona displays advertising for a number of corporate sponsors.

free to students at approximately 150 U.S. campuses. *SI on Campus* has also gotten involved with student unions, recreation centers, and athletic departments at various schools “to increase *SI*’s participation in daily campus life.”

The practice of enmeshing itself in daily campus life helps a corporation create customers who will continue to show brand loyalty long after graduation. One advertising agency, Alloy Media + Marketing, has explained the demographic appeal of college students for corporations: “Away from the influence of home, college students make hundreds of first-time, independent buying decisions . . . decisions that will influence their preferences and purchasing habits for years to come.”

Barnes & Noble’s bookstore at Georgia Institute of Technology is one of hundreds of campus bookstores run by that chain.



The magazine *Young Money* and its Web site directly target college students and recent graduates.

At several institutions of higher education, however, students, faculty, and staff members have resisted this encroachment of corporations onto campuses. Student newspapers and groups have investigated the business practices of corporations with which universities have made agreements and, in several instances, have found that the business practices of specific corporations have run counter to the university's educational and social missions.

In 1998, the Union of Needletrades, Industrial and Textile Employees (UNITE) published a report on the BJ&B factory in the Dominican Republic, which made the baseball hats for at least nine large American universities, including Cornell, Duke, Georgetown, Harvard, and the University of Michigan. As Naomi Klein explains in her book *No Logo: No Space, No Choice, No Jobs,* UNITE's report showed that workers at the BJ&B factory were subjected to "long hours of forced overtime, fierce union busting (including layoffs of organizers), short-term contracts, paychecks insufficient to feed a family, pregnancy tests, sexual harassment, abusive management, unsafe drinking water and huge markups (while the hats sold, on average, for $19.95, workers saw only 8 cents of that)." These reports spurred several student groups into action, calling for university administrators to award clothing licenses only to businesses that use fair labor practices. Students at Duke University, for example, a school that sells approximately $25 million worth of clothing associated with its men's basketball team each year, pressured university administrators to review the university's 700 licensees that contract production work to hundreds of plants in the United States and ten other countries. In March 1998, public arguments by student groups led Duke University to create a policy requiring that every university licensee agree to follow clear labor standards in the production of Duke apparel. As Klein explains, "The code required that contractors pay the legal minimum wage, maintain safe working conditions and allow workers to form unions, no matter where the factories were located." Two months later, Brown University passed a similar licensing code, and the following September students at Georgetown, Wisconsin, North Carolina, Arizona, Michigan, Princeton, Harvard, Cornell, and University of California at Berkeley held conferences, teach-ins, protests, and sit-ins to draw attention to the labor practices that their schools were tacitly approv-

Wanisha Smith of the Duke University women's basketball team, which has a licensing agreement with Nike.

ing through their licensing arrangements with athletic apparel producers. At many of these schools and others, school administrators have developed policies requiring that all of their licensees agree to higher labor standards in the production of clothing bearing the school's name and logo.

Students' investigative reports on colleges' and universities' corporate partners have extended to other types of goods and services as well. As Liza Featherstone explains in a May 15, 2000 article in *The Nation,* students on ten college campuses that year launched a boycott against Sodexho-Marriott, trying to draw attention to the facts that the company was the nation's largest investor in U. S. private prisons and had been censured by the National Labor Relations Board. Three years earlier, students and faculty took action in response to the California State University (CSU) system's planned partnership with four corporations—Microsoft, Fujitsu, GET, and Hughes Electronics—which was to provide a telecommunications infrastructure for CSU in exchange for the right to provide related services to the state schools at a profit. Several investigative reports in student newspapers, such as San Francisco State University's *Golden Gater,* explored the implications of the partnership for the CSU system's academic and financial integrity, focusing particularly on how the partnership would enable the four corporations to create a new generation of students familiar with their technological products and thus more likely to buy them after graduation. By April 1997, Microsoft and Hughes Electronics had pulled out of the partnership under pressure from faculty and student groups; two months later, the other two corporations withdrew as well.

United Students Against Sweatshops protest at the Niketown store in New York City.

Real Situations

Describing the Corporate Presence on Campus

1. How do you define a corporation? Make a list of all the things you think define a corporation. How do you define a college or university? Make a list of all the things you think define a college or university. In what ways do these definitions overlap? Where do they diverge?

continued

Describing the Corporate Presence *(continued)*

2. Working on your own or with a classmate or two, describe when and where you have seen or experienced any corporate presence on your college or university campus. Describe these experiences in as much detail as you can.
3. What kinds of questions might an investigator hope to answer about corporations' presence on campuses? How would someone likely go about trying to find answers to these questions?
4. What groups, both on campus and off campus, might have a stake in the findings of investigative reports on relationships of corporations with colleges or universities? What might investigative reports about corporations' presence on campus uncover? Make a list of the things such a report might uncover.

Community Connections

1. Which forms of the corporate presence on campus have you had experience with—in the dorm, the student union, the bookstore, or the classroom? Describe a specific experience in as much detail as possible. What corporations have established the most visible presence on your campus? In what ways have they made their presence known? Where and when have they made their presence known?
2. Which of these types of corporate presence would be most likely to affect your day-to-day life on campus?
3. Select the particular corporate-campus relationship that most interests you and that you would like to explore in greater detail. If you could know at least one specific thing about how a corporation influences the activities on your campus, what would that be? Be as specific as possible.

Real Responses to Real Situations

In the pages that follow, writers use their available means to respond to exigencies they have identified related to the investment of corporations on university and college campuses. As you explore their responses to situations that may be unfamiliar to you, ask yourself if what they have to say relates in any way to the corporate presence on your campus.

Investigating corporations in student unions and classrooms

Perhaps the most obvious ways in which corporations create a presence in any particular demographic group are through marketing their brands and advertising their services. Corporations and other businesses place print ads in newspapers,

run commercials on radio and television, and sponsor special events both on campus and off. Nevertheless, corporations historically have had a difficult time reaching college students through traditional media outlets such as national newspapers and magazines. They have therefore researched and tested alternative methods of marketing and advertising that allow them to reach this attractive market.

Businesses and corporations increasingly seek to target college students with their advertising messages, seeing this group as possessing a largely untapped buying power, especially in light of their new independence often combined with generous parental support. However, there are some difficulties inherent in targeting college students, given that they come and go so often and so quickly. To meet these challenges, advertising and marketing agencies have developed some innovative practices to effectively market corporations' brands to college students.

One company that has developed new approaches to help corporations target college students is EdVenture Partners. EdVenture Partners runs a variety of marketing programs that bring corporations' advertising inside the college classroom. The various programs that EdVenture Partners offers to corporations and universities tap into corporations' need to market their products as efficiently and effectively as possible as well as college students' desire for real-world work experiences to supplement their classroom learning. In the following March 31, 2006 article from the *Pittsburgh Post-Gazette,* journalist Don Hammonds describes the participation of a group of University of Pittsburgh marketing students in one such marketing model.

Don Hammonds

Honda Challenges Students to Market Its Latest Car to Younger Buyers

Honda is counting on a group of University of Pittsburgh students to size up the Fit, its all-new entry-level subcompact. Pros in Motion, a student organization within the College of Business Administration, is developing a marketing campaign aimed at buyers just like themselves—both on and off campus. The students' project is part of the Honda Fit Marketing Challenge, a competition among 18 universities. Honda supplied students at each of the schools an operating budget of $2,500. The Fit goes on sale at the end of April, with prices starting at around $14,500.

"The sky's the limit on how the ideas generated by the students could be used by Honda . . . "

"It's a really definite win-win-win for us," said Tom Peyton, senior manager–marketing support for Honda. "First and foremost, we love the energy and ideas that the students come up with in regard to marketing our products. There's only so many ideas in this world and taking this to the campuses is a big help with that."

The students recognize the campaign is a rare opportunity for them, too. "It's significant for us because in class, it's a lot of theory and not a lot of practice. It's almost like having an internship because you are arguing a campaign that affects a company and the new products they are coming with," said Lindsay Livorio, a senior marketing major who is working on the public relations segment of the Fit campaign. "And in job searching, in some of the interviews I've gone on, our campaign has been a huge topic of conversation because it's doing something that not a lot of students get to do," she added.

continued

Honda Challenges Students to Market Its Latest Car to Younger Buyers *(continued)*

The students are competing for a top prize of $5,000, a second place prize of $3,000 and a third place prize of $1,000. The top three teams will be flown, all-expenses paid, to Honda headquarters in Torrance, Calif., on June 1 to present their campaigns to top executives from Honda and RPA, Honda's advertising agency. Teams from Honda and RPA will visit the Pitt campus on April 21 for a presentation on the campaign, and the finalists will be selected based on both quantitative factors—such as the number of hits on Web sites, results from surveys and other items—and qualitative factors, Ms. Livorio said. She expects to find out whether Pitt made the final cut in early May.

The sky's the limit on how the ideas generated by the students could be used by Honda, Ms. Livorio said. "For all we know, Honda could totally love the whole campaign and use all of it, or they could use a certain part of our campaign, or perhaps a slogan. Or they could use something from our campaign and something from the other schools' campaigns, too," Ms. Livorio said. "If they like what they see when we get to California it's definitely possible it could be used in a national Fit campaign."

Regardless of the outcome of the national competition, Pros in Motion's ideas will be used for the promotion of the Fit in Pittsburgh through early May when Pitt's classes and the advertising campaign end. "Our campaign is based solely on a new product that has not been seen here yet," said Lauren Feintuch, coordinator of Pros in Motion's project. "It's all up to us. There's nothing on television about it yet. It's just our little class that's introducing it to the school and to Pittsburgh. Better us to market it than some corporate person who doesn't really know us. We know what we want. Who better to market to our peers than us because we know what they want," Ms. Feintuch said.

"We also are at the age where we want new things, including new cars, not old, used ones—and the Honda Fit is priced just right for us," said Erin Conlon, senior marketing major, who heads the public relations group of the campaign.

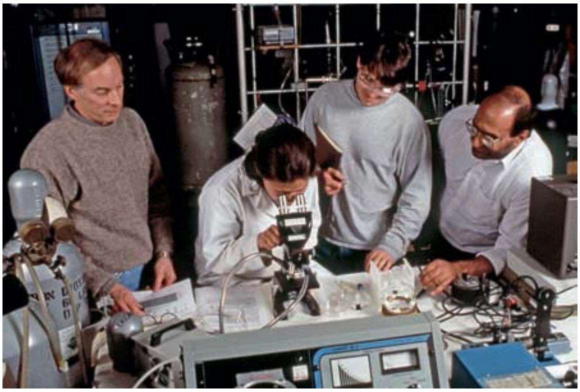
As part of the campaign, the students already have come up with a number of ads that will be published in the *Pitt News* and have been distributed as fliers in the South Side and Oakland. Each calls attention to the Bigelow Bash from 10 a.m. to 6 p.m. tomorrow at the William Pitt Union, which will be the main marketing event for the car to the students. The event will include break dancers, inflatable jousting, food and prizes for participants, including a contest to see how many people can fit into the Honda Fit in 30 seconds. One advertisement features a kindergarten-style picture of the Fit in which color is scribbled all over the surface. The ad says, "You couldn't stay in the lines then. Why change now?" Another is a play on words for the well-known game show "The Price is Right"—"It's a new car! Come on down!" A third calls attention to the Fit's many features and calls them a "Blueprint for fun."

In a contest handbook, Honda urges students to do something the automaker would not ordinarily do in its ad campaigns—to push the envelope. "Since they're looking for something different, we can do whatever we want. They're looking for people who think a little different, and that makes it easy for us," said Mike Jack, a senior marketing student who is working on the ad campaign. Other students are working on public relations events and market research.

Regardless of how the student group finishes in the contest, the experience that they are getting is invaluable, said Bob Gilbert, an associate professor at Katz Graduate School of

Management. The campaign contest is sponsored by EdVenture Partners, a company that specializes in industry-education partnerships. Shadyside Honda also is assisting. "We're really committed to this program. It gives them real-world experience and it looks great on the resume. The research that we are doing here is first-class research and the advertising is quite well done, too," he added.

And the students are learning the ins and outs of the advertising industry. Just listen to how Ms. Feintuch, the coordinator of the project, talks about the Fit: "First, it doesn't look like any other car out there. And it's small and very well built. And I was really surprised how many of us could actually fit into it. It's really ingenious." Spoken like a seasoned advertising executive.



Graduate student Johann Leveau (standing at center) works in a plant and microbial lab at Berkeley.

Another significant feature of the corporate presence on campus has been the formal agreements that corporations—particularly those in the fields of science, engineering, and business—have created with various institutions to fund research projects. In the following excerpt from an investigative report that appeared in the *Atlantic Monthly,* Eyal Press and Jennifer Washburn define what they see as a new category among institutions of higher education: the kept university. This category, they explain, consists of schools where corporations exert significant control over the direction of research, teaching, and service. Press and Washburn see the kept university illustrated most clearly in a November 1998 business agreement between the University of California–Berkeley's College of Natural Resources and Novartis, a Swiss pharmaceutical company and producer of genetically engineered crops. Through this agreement, Novartis agreed to pay $25 million to fund basic research in the college's Department of Plant and Microbial Biology. In exchange, the college granted the Novartis Agricultural Discovery Institute (NADI) the licensing rights to a portion of the discoveries made by the department as well as two-fifths representation on the department's research committee, which makes decisions about how research money will be allocated. Several faculty members and student groups argued that this business deal threatened to undermine the college's mission to serve the public interest; others maintained that the agreement provided the money and technology necessary to fulfill this mission. Press and Washburn explored such corporate sponsorships of academic research in order to better understand their implications for the future of higher education and the nation's social, political, and economic vitality.

Eyal Press and Jennifer Washburn

Excerpt from The Kept University

. . . Gordon Rausser, the chief architect of the Novartis deal, believes that faculty concerns about the alliance reflect ignorance about both the Novartis deal and the changing economic realities of higher education. When we met with Rausser last year, in his spacious office in the ornate neoclassical Giannini Hall, he insisted that the deal, far from violating Berkeley's public mission, would help to perpetuate the university's status as a top-flight research institution. An economist who served on the President's Council of Economic Advisors in the 1980s and now operates a sideline consulting business, Rausser contends that Berkeley's value is "enhanced, not diminished, when we work creatively in collaboration with other institutions, including private companies." In a recent article in the Berkeley alumni magazine Rausser argues, "Without modern laboratory facilities and access to commercially developed proprietary databases . . . we can neither provide first-rate graduate education nor perform the fundamental research that is part of the University's mission."

Rausser's view is more and more the norm, as academic administrators throughout the country turn to the private sector for an increasing percentage of their research dollars, in part because public support for education has been dropping. Although the federal government still supplies most of the funding for academic research (it provided $14.3 billion, or 60 percent, in 1997, the latest year for which figures are available), the rate of growth in federal support has fallen steadily over the past twelve years, as the cost of doing research, particularly in the cutting-edge fields of computer engineering and molecular biology, has risen sharply. State spending has also declined. Berkeley Chancellor Robert Berdahl says that California now supplies just 34 percent of Berkeley's overall budget, as compared with 50 percent twelve years ago, and he claims that other state universities have suffered similar cuts.

"... universities, once wary beneficiaries of corporate largesse, have become eager co-capitalists ..."

Meanwhile, corporate giving is on the rise, growing from $850 million in 1985 to $4.25 billion less than a decade later—and increasingly the money comes with strings attached. One marked trend is a boom in industry-endowed chairs. Kmart has endowed a chair in the management school at West Virginia University which requires its holder to spend up to thirty days a year training assistant store managers. Freeport-McMoRan, a mining company embroiled in allegations of environmental misconduct in Indonesia, has created a chair in environmental studies at Tulane. In its series on privatization at Berkeley, *The Daily Californian* noted that buildings throughout the Haas School of Business were "plastered with corporate logos." One major contributor to the school is Don Fisher, the owner of The Gap, whose company also happens to be featured as a case study in an introductory business-administration course. Laura D'Andrea Tyson, formerly one of President Clinton's top economic advisers, is now officially known as the BankAmerica Dean of Haas. . . .

In an age when ideas are central to the economy, universities will inevitably play a role in fostering growth. But should we allow commercial forces to determine the university's educational mission and academic ideals? In higher education today corporations not only sponsor a growing amount of research—they frequently dictate the terms under which it is conducted. Professors, their image as unbiased truth-seekers notwithstanding, often own stock in the companies that fund their work. And universities themselves are exhibiting a markedly more commercial bent. Most now operate technology-licensing offices to manage

their patent portfolios, often guarding their intellectual property as aggressively as any business would. Schools with limited budgets are pouring money into commercially oriented fields of research, while downsizing humanities departments and curbing expenditures on teaching. Occasional reports on these developments, including a recent *60 Minutes* segment on corporate-sponsored research, have begun to surface beyond the university. But the larger picture has yet to be filled out. It is this: universities, once wary beneficiaries of corporate largesse, have become eager co-capitalists, embracing market values as never before.

Through their investigation of the agreement between Novartis and the University of California–Berkeley, Press and Washburn concluded that opportunities for free intellectual exploration were in danger. They called for university administrators and academic researchers to disclose their connections to sponsoring corporations, and they called for scholars and teachers to follow their own instincts about the types of topics that should be explored in the public interest.

Several corporations have bypassed marketing courses and research labs and directly hired undergraduate students to market their products and imprint their brand within the student body. Like the EdVenture Partners' programs, these corporate initiatives seek to tap into college students' general openness to messages that come from their peers. In the following article, which first appeared in the *Boston Globe* on October 24, 2005, Sarah Schweitzer investigates the corporations' use of student "ambassadors" on college campuses.

SARAH SCHWEITZER

Excerpt from Building a Buzz on Campus

During lunch at Boston University, five girls ogled a 6-foot-7 blond senior with a winning smile and high cool-quotient as he approached their table. He was cute, they agreed. But equally intriguing was his pitch.

"I heard this is amazing!" Pam Spuehler, a sophomore in general studies, said as she read a postcard touting the OneNote software program that Cody Gossett had handed her.

"It is," Gossett said. "You should check it out!"

"I will!" Spuehler said, adding as she eyed the phrase "Save Trees. Use OneNote" on his chest, "How do I get one of those T-shirts?"

". . . you don't feel like they are just pushing a product on you—it's more like they're sharing their opinion."

The exchange was a corporate marketer's dream—and one, in this case, come true for Microsoft, which hired Gossett to peddle its notes-organizing software on campus. Microsoft is among a growing number of companies seeking to reach the elusive but critical college market by hiring students to be ambassadors—or, in more traditional terms, door-to-door salesmen. In an age when the college demographic is no longer easily reached via television, radio, or newspapers—as TiVo, satellite radio, iPods, and the Internet crowd out the traditional advertising venues—a microindustry of campus marketing has emerged. Niche firms have sprung [up] to

continued

Excerpt from Building a Buzz on Campus *(continued)*

act as recruiters of students, who then market products on campus for companies such as Microsoft, JetBlue Airways, The Cartoon Network, and Victoria's Secret. "There is a paradigm shift in the way that corporations are marketing to college students," said Matt Britton, a managing partner of Mr. Youth, a New York-based firm that specializes in college student marketing. "The student ambassador tactic embraces all the elements that corporations find most effective: It's peer-to-peer, it's word of mouth, it's flexible, and it breaks through the clutter of other media. For all that, it's growing very quickly."

By the estimate of leading youth marketing firms, tens of thousands of students work as campus ambassadors nationwide, with many in the college-rich Boston region. The students selected tend to be campus leaders with large social networks that can be tapped for marketing. Good looks and charm tend to follow. Many are specially trained, sometimes at corporate headquarters, Gossett said, as in the case with Microsoft. They are expected to devote about 10 to 15 hours a week talking up the products to friends, securing corporate sponsorship of campus events, and lobbying student newspaper reporters to mention products in articles. They also must plaster bulletin boards with posters and chalk sidewalks—tactics known as "guerilla marketing," which, marketing firms acknowledge, intentionally skirt the boundaries of campus rules.

Students are compensated with the products they hawk, and some are paid a small stipend. The bigger attraction appears to be the resume-worthy experience and a possible inside track for a job with a company after graduation. The companies generally track the work through self-reporting: Mr. Youth maintains an online portal where students log their numbers of fliers posted, e-mail addresses collected, and the like. Microsoft, Gossett said, monitors the work by counting the number of student downloads by school.

Colleges and universities say they have little say over student marketers on campus and are often unaware they exist. While many schools bar companies from setting up shop or sending nonstudent representatives to approach students on campus property, administrators say many campus spaces are difficult to restrict to students. "We are not in a position to tell people that they can't talk to people," said Bruce Reitman, dean of student affairs at Tufts University. . . .

College students are, however, a tough crowd for marketers. Wired as the generation may be, its members not only tend to ignore traditional media—television, radio, and newspapers—but, studies show, they are no more likely to click open an Internet ad than older adults are. They do, however, listen to one another. Gary Colen, an executive vice president of marketing at Alloy, said telecommunication companies were early users of campus ambassadors, but, increasingly, retail and consumer goods firms are relying on them to counter the cacophony of corporate messages.

The method is a blend of other emerging tactics: buzz marketing, in which people talk up a product to friends and family without necessarily revealing corporate representation; and street teams, young people who hand out stickers, fliers, and products. But the use of campus ambassadors differs, specialists say, in that it is not cold-call salesmanship, used by

street groups, and it is more forthcoming than buzz marketing. Campus ambassadors generally are not required to state their corporate affiliation, but most companies instruct them not to try to obscure it.

At BU, Gossett, 22, and his co-worker, Trevor Guthrie, 21, also a senior majoring in advertising, did not announce their corporate ties—allowing their logo-bearing T-shirts to do the work. Students they approached said, in interviews after listening to the pitch, they did not understand the students' relationship with Microsoft, but that it mattered little. "I probably listened to Trevor more because he's a friend," said Kelsey Henager, a sophomore studying public relations. "Students come from your level, and you don't feel like they are just pushing a product on you—it's more like they're sharing their opinion." Youth marketing firms say that sentiment is echoed in their research, which indicates that students have a growing mistrust of corporate messages—both because of the number of them and [because of] the recent string of corporate scandals. . . .

[Josh] Velasquez, who heard about the JetBlue job though the career services center at [MIT's] Sloan School of Management, said his marketing methods have focused on filling campus bulletin boards with company posters, placing flight schedule booklets on computer consoles at the campus computing center, and securing corporate sponsorship of MIT's fall festival. The website for the festival now includes the JetBlue logo. Velasquez said he is continually brainstorming new ways of getting his message out. His latest: preprinted Post-it notes, the better for sticking to computing center monitors. "We're supposed to break the rules a little bit," he said. "Traditional media doesn't work, so you have to go out and be creative."

Student ambassadors have proved effective at helping corporations strengthen their brand identity and market new products and services to the college market; the ambassadors' already established and ever expanding connections with friends and classmates enable corporations to tap directly into college social networks. The ambassador positions have also proved attractive to college students because they offer income, sales experience, and potential postgraduate employment. As some colleges and universities establish policies and rules that limit corporations' advertising on campus, use of student ambassadors gives the companies access to the college market through more informal—and, they hope, more authentic—means.

Analyzing the Rhetorical Situation

1. What specific feature of the corporate presence on college campuses does each report in this section investigate?
2. Who is the specific audience for each of the three reports? For what purpose was each report written? How does that purpose affect the audience for each report?
3. What kinds of facts and evidence does each report present to help readers better understand corporations' presence and activity on college campuses? What kinds of research did the writers likely do to find these types of facts and evidence?

continued

Analyzing the Rhetorical Situation *(continued)*

4. What exigencies prompted the reports in this section? How would you characterize their responses to the corporate presence on college and university campuses?
5. How do the writers of these reports draw on the rhetorical appeals of ethos, logos, and pathos to support their opinions on corporations' proper role on college campuses? Cite passages from the texts to support your answer.

Investigating corporations' involvement in collegiate athletics

On many college and university campuses in the United States, the most visible corporate presence can be seen on the football field, basketball court, and soccer pitch. Major college athletic programs have signed multimillion-dollar deals in which an athletic apparel company such as Nike, Adidas, or Reebok produces the athletes' uniforms and the fans' T-shirts, hats, and sweatshirts—all of which are emblazoned with the corporation's logo. Corporate leaders have also made large financial contributions to the athletic departments of their alma maters, such as Nike CEO Phil Knight's donations to upgrade the athletic facilities at the University of Oregon, where he competed in cross-country running and track and field as an undergraduate, and T. Boone Pickens's $165 million donation to the athletic program at Oklahoma State University. Sponsorship deals and alumni donations like these have served as another advertising medium for corporations, and several corporate executives have successfully wielded significant influence in athletic departments at colleges and universities. As investigative journalist Mike Fish explains in the story that he filed for ESPN.com, an affinity for college athletics can run beyond a CEO's alma mater.

The University of Oregon's football uniforms clearly display the school's Nike affiliation.

Mike Fish

Excerpt from Riding the Trojan Horse

Not all boosters run around town singing their school's fight song. Or dressing like colorful clowns on football Saturdays. Some like Joe Malugen, current sugar daddy to Troy University's upstart Division I-A squad, never set foot in a class on campus. His roots, in fact, trace to the University of Missouri (Class of '73). So here, in a rural southeast Alabama town of about 15,000, boosterism has nothing to with emotional ties and everything to do with smart business.

> **"People don't sit around . . . very often and talk about what is happening at the University of Missouri's School of Business."**

And let it be noted the dough isn't coming out of Malugen's pocket, but the coffers of his video rental company, Movie Gallery—No. 2 in the business behind only Blockbuster. Two years ago, Malugen signed a $5 million marketing deal with Troy to name its freshly renovated stadium Movie Gallery Veterans Stadium. Malugen fancied it as a way to tie the company's name to a sports team—a Trojan program flush with a pair of NCAA Division II national titles that aspired to tee it up with the big boys—and also curry favor in the local community, where Movie Gallery is headquartered just an hour down Highway 231 in Dothan.

Years ago, Syracuse kicked off the football naming rights deals with the Carrier Dome, followed by Louisville and Papa John's Stadium and Texas Tech's SBC Stadium. And now comes Troy. "We sort of rolled the dice and did the deal, and what we found was the impact was greater than we anticipated," says Malugen, the Movie Gallery chairman and CEO. "And I think that is probably due to the TV coverage we have gotten of the stadium. And, of course, one of the good things is we picked a good horse to ride. Troy University is kind of a Cinderella-type team. They have had some great successes beating Marshall and beating Missouri [in 2004]. They sort of delivered in doing what they said they were going to try and do. Obviously if they'd gotten blown out in every game I probably would be less excited about it. They've been on national and regional TV quite often, so that Movie Gallery Stadium, logos and all, has certainly gotten around the southeast."

This fall's 4-7 Troy squad didn't prove quite the entertainment buy, yet Malugen can't say much after a steeper-than-anticipated downturn in the movie rental business resulted in $12.5 million third-quarter losses for Movie Gallery. Both sides are in this for the long haul anyway, thanks to the 20-year naming rights deal.

So what does Movie Gallery get for Malugen signing on? For starters, Suite 509, a 20-seat skybox perched squarely above the 50-yard line, outfitted with movie theater seats and posters from "Radio" and "Remember the Titans" hanging on the walls. The company this fall leased a larger, 40-seat skybox that's near the 25-yard line. Malugen also sits on the Troy University Foundation's Board of Directors, the major fundraising arm of the university.

Joe Malugen at Troy University.

continued

According to the most recent IRS Form 990 filed last year, the foundation has $32 million in net assets after having issued cash grants of almost $5.5 million—$3.4 million of it going to the athletic department. When Troy went looking for an athletic director last fall, Malugen was called to serve on the eight-person search committee . . . .

Malugen says he doesn't meddle in the day-to-day affairs of the athletic department, and by all accounts that's true. When he does offer an occasional thought, it's usually about scheduling—Troy has an ambitious, if not downright silly nonconference road stretch next season at Florida State, Georgia Tech and Nebraska—and down the road perhaps upgrading its Sun Belt Conference affiliation. "He gives money, offers his opinions, but doesn't dictate," [Troy's Senior Associate Athletic Director Scott] Farmer explains.

Troy chancellor Jack Hawkins Jr. says the university has no trepidation dealing with outside corporate types such as Malugen and Richard Scrushy, [HealthSouth founder and former] CEO. Hawkins buys into the grander sports profile as a vehicle to bring name recognition and push his vision for a global campus; Troy currently has a physical presence in 13 countries.

Perhaps even more pressing is the necessity to find and attract diverse revenue streams to keep the university running, which is true of most universities not named Harvard or Yale. When Hawkins came to Troy almost two decades ago, he says 43 percent of his budget was derived from the state. Today, the number is only 23 percent. So there'd be no big-time athletics if not for corporate checks signed by Malugen and Scrushy. And, as an acknowledgement, displayed prominently on a wall in the athletic department offices are enlargements of the original checks they wrote.

Scrushy—who still faces civil claims after a June acquittal on federal fraud charges in the $2.7 billion overstatement of earnings at HealthSouth, the chain of rehabilitation hospitals he helped found—provided the seed money spawning Troy's move to I-A. Hawkins had personally lobbied Alabama Gov. Fob James for Scrushy's appointment to the Troy board of trustees. And you find the football field still bears his name, if you look hard enough. It was at a 1998 meeting at the HealthSouth headquarters in Birmingham that Scrushy pushed Troy trustees to take the sports teams to the next level. "We were wrestling with, 'Do we go I-A?'" Hawkins recalls. "Right in the middle of the meeting, Richard slapped the table and he said, 'I'm good for a million dollars.' And the hands went up and we went I-A."

In Scrushy's case, there was an emotional attachment because his wife and an uncle graduated from Troy. For Malugen, at least initially, it was bottom-line business. "I see the athletic programs as really the marketing department for the university," Malugen offers. "I feel like these universities are really a brand. Just like a Movie Gallery brand or the Hollywood Video brand. Just like the ESPN brand. Like I tell them at Missouri, 'People don't sit around on any given day very often and talk about what is happening at the University of Missouri's School of Business. They sit around and talk about what is happening with the Mizzou football team.' It is just branding." With rare exceptions, more and more schools are happy to play the game.

Joe Malugen understands that athletic teams are often what gives a college or university visibility in the mass media. Tapping into the marketing potential of this visibility just makes good business sense to Malugen, and administrators at Troy University and other schools seem willing to accept the financial windfall that comes from such corporate support.

Analyzing the Rhetorical Situation

1. What specific problem does Mike Fish explore in his investigative article?
2. What specific argument does Fish appear to be making in his article? What does he see as the ideal relationship between corporations and universities?
3. What specific conclusions does Fish want his audience to reach? What rhetorical appeals of ethos, logos, and pathos does he use to try to produce this response?

Community Connections

1. Write for ten minutes responding to one of the articles you've just read about the corporate presence on campus. How do the various activities described by these writers coincide with or diverge from your experiences on your campus?
2. What specific corporate advertising and marketing activities can you identify on your campus? List several examples. Who likely made the various decisions leading to these instances of corporate presence on your campus?
3. Write for ten minutes about the causes or the consequences of one specific instance of corporate presence on your college or university campus.
4. Based on your experiences, what is your definition of the ideal relationship between corporations and institutions of higher education? Write for ten minutes and be prepared to share your answer.

Investigative Reports: A Fitting Response

As the readings in this chapter illustrate, corporations have created a presence on many college and university campuses. Some corporations advertise their products and services in the campus newspaper; others sponsor classroom projects and athletic programs; still others provide financial resources to fuel and, in some cases, shape the direction of academic research. Each of the investigative reports precisely defines the nature of a corporate-academic partnership, clarifies the various perspectives and motivations that gave rise to this partnership, and illustrates how this partnership affects various stakeholders.

A report investigating the corporate presence on campus

In her investigative report, which appeared in June 2003 in the journal *Credit Card Management,* Kate Fitzgerald explores new activities that some credit card companies are undertaking in order to market their services to college students. Her report provides an audience of business executives with an overview of how those corporations are pursuing such activities.

Kate Fitzgerald

They're Baaaaack: Card Marketers on Campus

It wasn't so long ago that many college administrators threw credit card marketers off campus. But now, restrictions on campus credit card solicitation are loosening up. In fact, a growing number of issuers are starting to invade campuses through the classroom, as well as through application sign-up tables. Increasingly, colleges and universities are inviting card marketers onto campuses to sponsor education programs. At a growing number of universities, credit card marketers are being allowed to develop classroom curricula. Card-industry firms recently expanding activity in this area include MasterCard International, Citigroup Inc.'s Citibank, J. P. Morgan Chase & Co., and Capital One Financial Corp.

The caveat: the credit card brand name moves into the background, and credit card applications are not part of classroom educational activities.

But issuers are jumping at the opportunity to reach college students on this level and with the approval of institutions, even if their brand marketing must be somewhat subdued. "College students are among the very toughest people to target, because they don't watch much TV, their media tastes change constantly, and they're very savvy about brands," says Ann Brown, vice president of business development for US Concepts, a New York City–based company that specializes in youth and mobile marketing. [1] "The most powerful way to reach kids is through experiences." US Concepts has had credit card clients in the past, and is in talks with one now.

[1] Here and throughout the report, the writer provides attribution for each direct quotation, telling readers not only the person's name but also his or her affiliation or perspective.

Policies barring credit card marketers from on-campus solicitation are gradually relaxing in many areas, to the relief of card marketers. The shift follows a widespread movement among school administrators in the late 1990s to shut card marketers out as a reaction to students' growing debt burdens and perceived exploitation by marketers. Hundreds of campuses banned card marketers, according to credit card marketing sources. Talk of legislation to prevent credit card marketers from exploiting college students also has died down. But plenty of on-campus card solicitation continues, and controversy about it smolders in some circles.

Robert Manning, a professor at the Rochester (N.Y.) Institute of Technology, has emerged as a widely quoted opponent of direct solicitation of students by credit card marketers, which he claims leads to thousands of students going bankrupt and failing at school each year. [2] "It's clear that students are carrying more cards each year, and are getting into debt at an earlier age than ever," he says. "And with the tough economic climate we're in, it's only going to get worse." His chief complaint is the fact that although many of the nation's largest universities claim to have banned the credit card

[2] The writer shows how the source is qualified to speak to the issue at hand—and reveals something about the person's relationship to or stake in the issue.

marketers as a whole from campus, these same schools have inked marketing contracts with top issuers such as MBNA Corp. and Bank One Corp., both of which have long tenure in campus marketing. The deals generally provide exclusive credit card marketing access to students, faculty and alumni, including tabling at campus events. "The universities say they are restricting campus marketing of credit cards to students, but their policies are only keeping out rival marketers," says Manning. "The preferred issuer is still doing big business with students on campus." [3]

The University of Tennessee reportedly has a seven-year, $16.5 million contract with Bank One to market an affinity credit card featuring the school's logo. [4] Manning says students are caught in Bank One's marketing net on many levels, particularly at popular sporting events, where tabling is widespread. Other universities with Chicago-based Bank One affinity card programs that also claim to have banned on-campus marketing include the University of Louisville and San Diego State University.

A Bank One spokesperson counters that although some students may be exposed to card solicitations through tabling at college events, they are not the primary target of its marketing initiatives, and represent only a "tiny fraction" of cardholders. "College students tend to have very low credit limits and low balances, and they are not the focus of our university-affiliated cards," says the spokesperson. "Our main thrust is in reaching alumni, who are far more profitable to us than college students, with low credit limits and low usage volume, would be." . . . [5]

REAL CAMPAIGN [6]

Meanwhile, the opportunity to integrate credit card information into the university experience is relatively new and growing fast, say college marketing experts. Examples now include the "Citibank Credit Education Program," which is integrated with university marketing courses, usually in the business department. Each participating college class receives a budget of $2,500 from Citibank to create a marketing campaign aimed at helping to educate other students with key facts about the need for credit cards and how to use them responsibly. The program, in its third year, involves five schools annually. This fall it will be introduced at the University of Akron and at Temple University in Philadelphia. A Citibank executive visits each participating class to provide real-life information about the credit card industry. Students then gather market research from their peers about credit card awareness, while studying credit card competition and the marketing strategies used by various issuers.

The students' data are used to create on-campus advertising and public-relations programs about credit cards in general and not specifically to promote Citibank's cards. A competition among five

[3] Fitzgerald provides readers with Manning's key point.

[4] The preceding sentence provides an example to illustrate Manning's point—that universities increasingly are signing big contracts with credit card companies.

[5] This quotation from a Bank One spokesperson creates balance in the writer's presentation of the issue by allowing readers to hear the voices of different individuals and groups invested in the issue.

[6] With section headings, the writer effectively highlights the smaller issues that make up the larger issue of credit cards on campus.

universities in the program last year resulted in a real-life credit card awareness public-service publicity campaign developed by a class at Portland State University that Citi used in several markets. The campaign was themed, "Paper or Plastic?"

EdVenture Partners, Orinda, Calif., developed the program and executes it for Citibank, which offers additional credit-awareness and credit card responsibility materials through colleges and online. "Citibank is the supporter, not the subject, of the marketing campaign, but when the students have contact with an actual Citibank executive, there is a definite connection to the brand during the program," says Tony Sgro, chief executive of EdVenture Partners. "Generation Y is very focused on firsthand experience, and this program introduces college students to the brand at a deep level, which helps build general loyalty." **[7]**

[7] The writer shows readers how one credit card company, Citibank, works to educate potential card users—simultaneously creating a loyal customer base.

Capital One tested college classroom channels for the first time last fall, offering credit card education programs for credit at Washington State University, Texas A&M University and the University of South Florida, says a Capital One spokesperson. Relying primarily on credit card education materials provided by Visa, Capital One also offered grass-roots training about credit card responsibility throughout the campuses, including workshops in dormitories and athletic departments, says the spokesperson. The issuer plans to continue the program this fall at the same universities.

TOOLS

Larry Chiang, chairman of Oak Brook, Ill.-based United College Marketing Services, says his credit card marketing agency offers seminars for new students to explain the advantages and risks of credit cards. Schools have become more interested in such programs in recent years as a way of helping students head off credit problems early, he says. **[8]**

[8] Notice throughout this section that the writer provides a range of examples to show that different groups are invested in this issue, to create a balanced discussion of the credit card industry's tactics, and to help readers visualize more clearly how credit card companies are marketing themselves on college campuses.

Issuers are allowed the opportunity to promote their brands in conjunction with the seminars, which usually last about 20 minutes, and occasionally the colleges allow applications to be offered as well. "Colleges know that students are getting credit cards and using them, so they want to give students as many tools as possible for coping," says Chiang. MasterCard, according to a spokesperson, has reached "thousands" of college students over the past several years with its campus education program, introduced in 1999, called "Are You Credit Wise?" The program offers paid internships for college credit to one student on each of 15 different university campuses. Each year more than 100 students compete for the internships, through which students hold seminars and workshops for other students using MasterCard-developed materials about credit usage and smart money management.

Chase joined the program last year by sponsoring two interns and plans to continue next year, says James Taylor, vice president of marketing for Chase Cardmember Services. Chase also promotes responsible credit card usage by delivering credit education information to student customers via monthly statement inserts that focus on topics determined by which stage of the school year students are in, according to Taylor.

Visa U.S.A. also offers an assortment of credit and financial-services educational materials for students and teachers, from preschool through college, under its "Visa Practical Money Skills for Life" program, which is available online. The site offers lesson plans and guidance for teachers. Visa is mentioned as the presenter of the information but its products are not promoted in the text.

For MasterCard, reaching college students in peer-to-peer settings with relevant information is effective, even without the opportunity to push its brand heavily. "Even without having a big sales effort, simply having students see MasterCard's name at the end of a presentation is a very powerful one-on-one association when it's presented by another student," says Catherine Cummings, MasterCard's vice president of consumer affairs.

What Makes It an Investigative Report?

The following questions are ones you should consider when thinking critically about any investigative report. For now, try applying them to the report by Kate Fitzgerald to determine how closely that author followed the conventions of writing investigative reports.

1. Does the writer define the issue in terms that will make sense to the audience for the report?
2. What reasons are given for why the issue needs to be investigated immediately?
3. Are facts and details given to explain how the issue affects different groups that might have an interest in or connection to the issue?
4. Whom does the writer quote? Whose perspectives are represented in direct quotations? Whose perspectives are not represented through the use of quotations?
5. What specific conclusion about the issue does the writer want readers to reach?

Guide to Responding to the Rhetorical Situation

Understanding the Rhetorical Situation

Identifying an exigence

Are there any corporations with a highly visible presence on your campus? Are there any corporations that have a less visible presence but some significant relationship to your college or university? Is anything about this corporate presence a source of contention among groups at your school? Are any aspects of this corporate presence unclear or seemingly innocuous to you? Are some features of this corporate presence more acceptable than others to you or other students? Are there any unrealized opportunities for advantageous corporate-academic partnerships on your campus?

You might survey the walls in your student union, the pages of your campus newspaper, the walkways outside stadiums or arenas on game days, or the list of investments that fund the school's endowment. Maybe there are few visible signs of corporate advertising and marketing on your campus. Or maybe it seems as if corporations have permeated almost every aspect of campus life, from determining what soft drinks you can buy in the vending machines to limiting the selection of texts available in the bookstore to shaping the curricula in your business courses or science labs.

1. Make a list of experiences you have had that were either directly or indirectly shaped by a corporate presence on campus. If the experiences were positive, explain why, providing as many details as possible. If the experiences were negative, identify the factors that contributed to that outcome. Write down details about the factors that might have shaped your experiences: the place and time (both during the day and during the semester) the experience occurred, the number of people involved in or affected by the experience, the school policies affecting this corporate presence on campus, and so forth.
2. Choosing one or two of the experiences that you wrote about for question 1, take photos documenting the corporate presence on your campus. Pay particular attention to documenting how this corporate presence shapes students' activities on campus.
3. Choose which corporate presence on campus you would like to write about and compose four or five sentences that describe the various groups that seem to be affected by this presence. Describe what you understand to be the college or university's mission to the student body, to its employees, to the citizens of surrounding communities, to its corporate partners, and to the public at large. Describe policies that you think the school might have established or should establish to determine the particular activities that corporations are able to pursue on campus.

Locating an audience

For her investigative report on credit card marketing on campuses, Kate Fitzgerald had to consider two audiences who might be reading her article: (1) business executives and (2) school administrators. The report had to account for the perspectives and motivations of members of these different audiences.

What audience do you need to consider for your investigative report? First, you have to determine who is affected by the particular corporate presence on campus that you've decided to write about. Then, you'll need to consider how to make that audience (or audiences) understand the various ways in which this corporate presence affects their academic and personal activities. For instance, if you think the student body needs to know more about the presence of one or more corporate executives on your university's board of trustees, you'll need to think about the attitudes that students hold toward the university's mission, its responsibility to the public interest, and the means by which it goes about fulfilling this mission.

The following questions will help you identify the rhetorical audience for your investigative report on the corporate presence on your campus. Having identified your audience, you'll be able to choose the best way to deliver your message about corporate-academic relationships.

1. List the names of the persons or groups who are affected by or have a stake in the particular corporate-academic relationship you're going to explore. This step may require some research.
2. Next to the name of each potential audience, write possible reasons that audience could have for acknowledging the importance of this corporate presence. In other words, what would convince them that this particular corporate-academic relationship is something that needs to be investigated in more detail?
3. How could these audiences reasonably be influenced by an investigative report? In other words, what emotional responses or logical conclusions could they be expected to reach through reading your investigative report? What actions could these audiences reasonably be expected to perform in response to your report? Consider what motivations each audience might have for learning more about the particular corporate-academic relationship.
4. With these different audiences' interests and motivations in mind, look again at the descriptions of the corporate presence on campus that you composed in the preceding section on identifying an exigence. Decide which descriptions will enable your audiences to feel invested in exploring this particular corporate presence in greater depth and will help them understand why and how it affects them. At this point, it is probably necessary to revise your best descriptions to tailor them to the audiences.

Identifying a Fitting Response

Finding a purpose and shaping a fitting response

You have now identified a particular corporate presence on your own college or university campus and considered the audience or audiences that need to hear more about this particular relationship. But what do you want to accomplish with your writing? What particular response do you want an audience to have when reading your investigative report? Your answers to these questions should provide you with your purpose, which in turn will inform the kind of text you create.

As you know, different purposes and different audiences require different kinds of texts. For example, university investments in corporations that have questionable labor or environmental practices might prompt you to write a pamphlet you could distribute in the student union to raise awareness of those practices and their implications for university life. On the other hand, an interest in having more real-world experiences in the classroom might prompt you to draft a letter to your faculty advisor, in which you describe corporate involvement in business and marketing classes at colleges and universities. The point here is that once you identify your exigence, audience, and purpose, you need to determine what kind of text will best respond to the rhetorical situation.

Use the following questions to help you narrow your purpose and shape your response:

1. What kind of facts and details do you need to provide in order to precisely define the nature of this corporate presence on campus?
2. What perspectives on this corporate presence do you need to acknowledge?
3. Are you asking the audience to adopt a new perspective, or do you want the audience to perform a particular action in response to your writing?
4. What is the best way to reach this audience? That is, to what kind of text is this audience most likely to respond?

Your instructor (or your rhetorical situation) may prompt you to create a pamphlet or write a letter or some other kind of document. A letter to the editor of the campus newspaper would have been an appropriate genre for West Virginia University student Kelly McNeil to use in writing up her findings about Red Bull's marketing campaign on campus—if her main purpose had been to urge fellow students or the administration to take a particular action. She also could have written a case study if her rhetorical context was a business course. But she knew that her extensive research and her surprising finding—that Red Bull is somehow able to maintain a presence on campuses where Coca-Cola products are the drinks "officially" sold—lent themselves to a genre she had encountered in journalism classes, the investigative report. (Her report begins on page 199.) If, like Kelly, you are prompted to write an investigative report, use the following assignment as a guide.

Writing an Investigative Report: Working with Your Available Means

Shaping your investigative report

You are no doubt familiar with investigative reports because you have read many of them in newspapers and magazines, both for personal reasons and for research projects. Like many other genres, investigative reports take advantage of the power of the rhetorical appeals. At the same time as it establishes the writer's ethos, the introduction of an investigative report provides readers with a specific description or definition of the issue to be explored. Kate Fitzgerald, for example, opens her investigative report by explaining that credit card companies have returned to college campuses after being away from them for several years. In so doing, Fitzgerald encourages readers to see that this issue is one that needs to be explored immediately; after all, it's a problem they all share. The introduction to an investigative report also states the writer's thesis, which conveys the essence of his or her stance on the issue being investigated.

The body of an investigative report provides many facts, details, and direct quotations in order to further clarify the issue under question—while shaping the logic of the writer's argument. A successful investigative report is one in which the writer displays good sense in the presentation and analysis of evidence. At every turn, the writer uses attributive tags to show where each piece of evidence came from and how each source of information is credible and possesses authority to speak to this issue. For example, Fitzgerald quotes Larry Chiang, chairman of United College Marketing Services; Robert Manning, a professor who has conducted extensive research on credit card marketing techniques and student credit card debt; and spokespersons from several credit card companies. With each attributive tag, Fitzgerald helps readers understand the motivations and qualifications of the various sources of facts and opinions that she incorporates into her investigative report.

The body of an investigative report also traces the effects that the issue has on various groups, particularly those groups that are not in a position of power. For just that reason, Fitzgerald provides insight from Robert Manning about the increasing dangers that students face from credit card debt. Every use of examples, statistics, and other data accentuates the good sense of the writer and also establishes the appeal of logos.

The body of an investigative report also attempts to characterize fairly the positions and motivations of the various stakeholders in the issue, another way for the writer to establish ethos and logos simultaneously. As you can see, all the rhetorical appeals must continually overlap, even if one appeal is emphasized at certain points. In a successful investigative report, the writer presents different perspectives in a fair, even-handed way, balancing the ethical appeal of good sense with the logical appeal of supporting information. The writer attends carefully to the connotations of words used to describe the different perspectives of groups involved in the issue and gives voice to members of these different groups by quoting them directly.

Finally, the conclusion of an investigative report brings together the various perspectives on the issue and sometimes makes a final appeal for readers to adopt a specific attitude or opinion, using the emotional appeal (of pathos) by connecting the writer's cause with the interests of the readers.

Many influential investigative reports include visuals. As you consider your available means of delivering your report, you may want to think about whether a visual or two will make it more effective and memorable. Consider scanning an advertisement you've seen in the school newspaper or in a building's common area to document a particular corporation's presence on campus. Or you might take a photograph that illustrates how the corporation's presence on campus influences the daily activities of students.

Checking Over an Investigative Report

- ✓ The report defines the issue in precise terms.
- ✓ It is clear why the issue is one that needs to be investigated by this report.
- ✓ The report provides convincing facts and details to help readers understand how the issue affects different groups that have some stake in the situation.
- ✓ Direct quotations are used to vividly convey the perspectives of various groups with a stake in the issue.
- ✓ There is a clear, identifiable conclusion readers should reach about the issue.

Student paper

In the following essay, student writer Kelly McNeil investigates the presence of a corporation on her campus. Like all investigative reports, this one involved careful research and reasoned analysis.

Kelly McNeil

Professor Harmon

English 210

October 23, 2007

Red Bull: Out-Marketing the Campus Competition

One Energy Drinker at a Time

"Red Bull gives you wings," according to its tagline. It's no mystery why: each 8.3-ounce can of Red Bull contains 80 milligrams of caffeine, about the same amount as a cup of coffee and more than twice as much as a 12-ounce can of Coke, giving consumers a feeling of immediate alertness and an energy high. What is more mystifying, at a Coca-Cola campus such as West Virginia University (WVU), is how Red Bull has become the preferred study buddy, chosen by eleven out of twelve students over Coke-distributed Full Throttle, RockStar, Tab Energy, and Vault, according to the results of a focus group study conducted by my advertising class. After all, Coke products are the only drinks sold in campus stores. What makes Red Bull such a presence on a campus limited to Coke is a relatively new kind of marketing strategy that is well suited to its college-aged audience,

a strategy that relies on grass-roots, or person-to-person, marketing.

College students born in or around the 1980s are known as the Echo Boomers, the Millennium Generation, and, more formidably, Generation Y. Typically considered a more diverse and socially conscious group than their predecessors, Generation Y has grown up in a media-saturated and brand-conscious world, consequently keeping advertisers on their toes. This age group tends to be increasingly skeptical of traditional advertising, such as commercials and print ads, and more receptive to nontraditional marketing methods, including grassroots marketing. Unfortunately for Coca-Cola, Red Bull's grassroots marketing tactics are truly some of the most innovative and successful around.

Unlike Coca-Cola with its classic multimillion-dollar advertising campaigns, Red Bull focuses its time on saturating the everyday lives of the Generation Y consumers aged eighteen to twenty-four. In addition to the company's popular sponsorship of extreme sporting events and video games, Red Bull has a significant presence on college and university campuses nationwide. The company employs brand representatives for its

Mobile Energy Team (MET). These MET Members are the face of the brand on campuses. Driving around in specially designed Red Bull "Racers" topped with an oversized can of Red Bull, the MET Members, in Red Bull logoed shirts, complete daily missions that include bringing energy where it is needed.

From an advertising perspective, the Red Bull company is ingenious. Not only is the company reaching the Generation Y population, its target audience, but it is doing so on their turf--the college campus. This allows the company to build a trusting relationship with the consumers. Red Bull hopes that this relationship will be long term and will carry over into their adult, post-graduation lives.

The Coca-Cola Company may have had the same long-term goals in mind in 2002, when it signed a marketing and sponsorship agreement with WVU. Under this ten-year contract, only Coke products are available in on-campus vending machines, eateries, convenience stores, and athletic concessions. Product logos also appear on the front of WVU vending machines, at athletic promotions, and in other university-oriented retail sites. In exchange, WVU receives "significant annual revenues for academic initiatives targeted

by the University-wide budget committee," according to Chief Procurement Officer Ed Ames in a May 2002 press release ("Life Tastes Good").

Not surprisingly, the MET is not always welcomed at campus events. Recently, the MET was kicked out of a study abroad fair in the Mountainlair, the WVU student union, by the school administrators. This was not the first time something like this happened. Much to the chagrin of the student population, the MET has often been banned from on-campus activities. Many students, including two student body leaders who wish to remain anonymous, presume that the reason is simply because WVU is a Coke campus; thus, the administration will not condone solicitation for any competitors' products for fear of retaliation by The Coca-Cola Company, which extensively contributes products and funding to the school.

WVU administrators have also been working hard to relieve the campus of Red Bull Energy Drink due to the negative press surrounding the substance on an international level. In Europe, a number of young people have died after consuming the beverage after exercise or after mixing the drink with alcohol, a popular combination for the party

crowd, despite company warnings. However, there has been no finding that directly correlates the product with these deaths. The Austria-made product is now banned in France and has been considered a medicine in other European countries.

While a Red Bull cooler filled with the energy drink is prominently displayed in bars up and down High Street, Morgantown's bar-lined district, the MET discourages students from making, ordering, or drinking Red Bull cocktails and advises them to drink a lot of water in addition to the beverage to prevent dehydration. Thus, Generation Y still considers Red Bull to be a consumer-friendly and socially conscious company.

On the other hand, it seems that The Coca-Cola Company has far worse social troubles to combat. Between 1990 and 2002 thousands of Coke workers lost jobs and many communities were forced to give up land and water resources to the corporate giant (Wendland). An international campaign, the Campaign to Stop Killer Coke (killercoke.org), was created to reduce the Coca-Cola market share and to punish the company for its ongoing involvement in environmental,

human, and workers' rights abuses in several South American countries. According to a June 2006 article in Political Affairs Magazine, the major organizer of this campaign is working with students from universities around the country, including Harvard, Yale, and, yes, West Virginia University, to block Coke's access to college campuses and other venues (Wendland). The WVU administration has not commented on this campaign. Five months after the article was published, WVU is still a Coke campus, and the continued partnership prompts some students to wonder whether WVU values money more than social responsibility.

Despite some negative viewpoints on the company's campus presence, Red Bull is not deterred. On a daily basis, the friendly MET is seen zooming around campus in the Red Bull Racer, a moving advertisement in its own right, and handing out chilled cans of the syrupy energy-boosting substance to its unassuming audience. The company could not have dreamed up a more effective or affordable marketing method. While it might not taste as good as a mouth-watering Coca-Cola beverage, the student enthusiasts at WVU will continue to choose Red Bull, over its competitors, for an energy jolt. Thus, the corporate

presence of Red Bull on the West Virginia University campus, welcome or not, seems to be there to stay.

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If your rhetorical situation does not call for an investigative report like Kelly McNeil's, you can consider the following other options.

Alternative Assignments

1. What forms does the corporate presence take on your college campus? How does this presence affect students in their daily lives? Write a three- to four-page narrative of a day in the life of a fellow student that describes in vivid detail how the corporate presence shapes his or her personal and academic activities.
2. As you saw throughout this chapter, the corporate presence on a college or university campus can take various forms. In a three- to four-page essay, use classification and division to help the students, teachers, or administrators conceptualize the different ways in which corporations have assumed either a visible or an invisible presence on your campus.
3. Identify a particular problem on your campus that either results from the presence of a corporation or could be resolved by inviting some corporation onto campus. Write a three- to four-page proposal that describes the problem and argues for a specific solution. As you write, make sure that you consider your audience (who should be in a position to act on your solution) and the feasibility of your proposal (what would the solution cost and how might it negatively affect the institution's research, teaching, and service missions).

7 Persuading in a Multilingual Context: Responding with Position Arguments

As the Modern Language Association's map indicates, over 50 million people in the United States speak a language other than English in their homes. Of the more than 200 million other inhabitants who do speak English in their homes, very few claim knowledge of the rules and conventions that govern what they might call "correct" English. This is another term for **Standardized English**, the English used in schools, businesses, government, textbooks, standardized tests, entrance examinations, and other kinds of official places and documents.

In "Word Court," a feature in the *Atlantic Monthly*, Barbara Wallraff regularly settles disputes for people who concern themselves with the rules and conventions of English grammar and usage. For instance, Frederick G. Rodgers wrote asking Wallraff about the trend of "people using the word *do* as an alternative to a more fitting verb": "When I hear statements such [as] 'I often *do* French bread twice a week' and 'The mayor is not planning to *do* an investigation yet,' I automatically wonder why *bake* in the first statement and *order* in the

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WORD COURT

BY BARBARA WALLRAFF

CAROLYN SIMON, of Tucson, Ariz., writes: "I am seeking evidence to present to the activities committee here at my retirement center. Each evening on our closed-circuit TV channel a feature film is broadcast. In the past we've had variety. Now we have a new activities director. I suggested *Babel*, and one of our members said, 'No, it has the F word!' I said that the F word is part of today's accepted vernacular and often simply means 'Omigosh!' or 'Oops!' or 'Look what I did!' Our activities director has been swayed by the puritan wing of our committee. What do you think?"

I think saying the F word, like doing the F thing, is appropriate behavior for consenting adults in private. Newspapers and many magazines are concerned mainly with the public sphere, so they (we) tend to shy away from the word unless it's part of a quotation that was uttered in public. Saying the word in public demonstrates recklessness, crassness, or both. But movies almost inevitably portray private life. Here the word, like the deed, tends to come up. Anyone who is truly shocked when he

word *dubious* where I'm certain the writer means *doubtful*. I see this error in newspapers and in books by respected writers. It upsets me every time I see it. Is *dubious* now synonymous with *doubtful*?"

Even worse: *Dubious* has been synonymous with *doubtful* for centuries. The two main definitions for *dubious* in the *Oxford English Dictionary* begin "objectively *doubtful*; fraught with doubt or uncertainty" (the supporting citations include this one, from 1548: "To abide the fortune of battayle,

indifferent musical performance, *sure* of a *sure* thing. Granted, this imprecision could give rise to misunderstandings. But it hardly ever does: Does the chair feel *comfortable* or does it make us feel that way? You say that when you read *dubious*, sometimes you're "certain the writer means *doubtful*." That's about as much clarity as you can reasonably expect.

HAROLD SIMON, of Camarillo, Calif., writes: "An article in *Time* magazine, a very positive one about a popular TV personality, called her 'antisnob and utterly *nonaspirational*.' My medical background complained. *Aspiration*, medically, is the oral ingestion of a substance into the trachea instead of the esophagus, and it may have serious consequences. Am I being picky or reasonable?"

Aspiration in medical lingo is one thing; in common parlance it's something else. Though the word comes from the Latin for *breathe*, its meaning is often more nearly "desire." As for *aspirational*, time was it tended to have to do with lofty spiritual desires. In recent

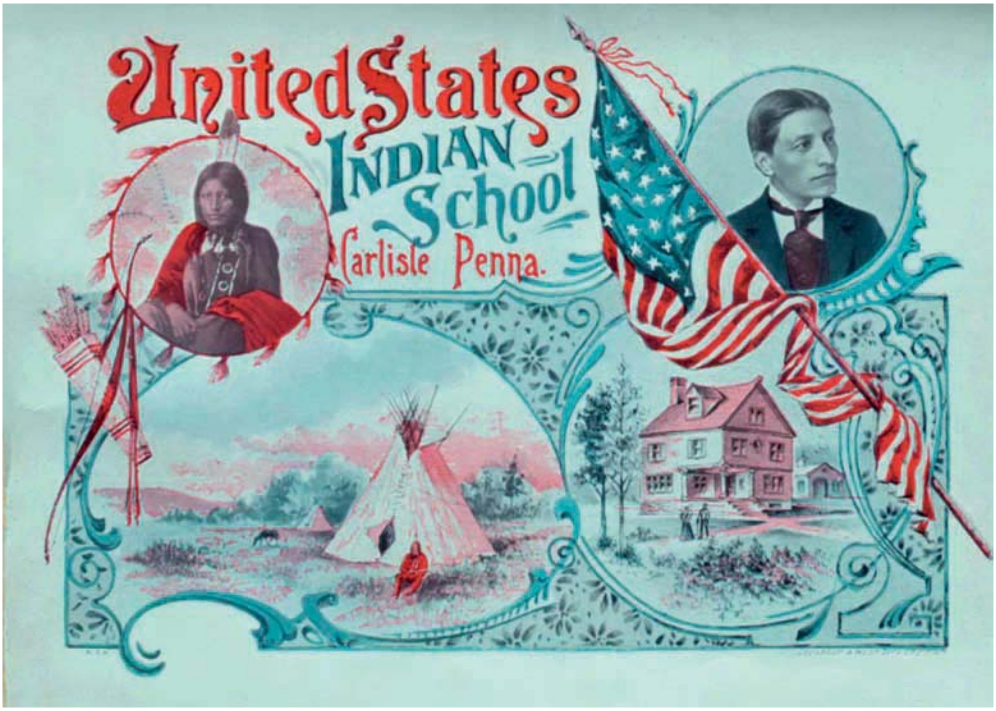
second were not used." After pointing her finger at Nike for its successful "Just do it" campaign, Wallraff maintains that beyond the world of advertising, this overuse of *do* "sabotages communication," allowing us to "express ourselves in ways that can mean anything listeners want." For many American readers, "Word Court" would feed anxieties about their use of spoken and written English, about their inability to use English "right"—neither in English class nor outside of it. Even those of us who speak English fluently freeze up the minute we have to speak or write something that other people will be judging for correctness. Paradoxically, these are the kinds of experiences that lead so many Americans to believe in the importance of Standardized English for maintaining civility and precise communication in U.S. public life.

A **position argument**—the delivery of a point of view and the use of logical, emotional, and ethical appeals to help an audience understand that point of view—is one means of asserting how and why Americans ought to use English. Given the increasing linguistic and cultural diversity of the United States, however, questions about "correctness" are increasingly complicated to address. Whether the overuse of *do* signals the decline of the English language or any similar issue is overshadowed by the larger concern of whether English is the national (i.e., official) language of the United States, especially given the public

presence of Spanish, Mandarin Chinese, and Tagalog. Position arguments can serve as individuals' and groups' means for participating in debates concerning speaking and writing in this increasingly multilingual context.

Real Situations

The last page of the *Atlantic Monthly* provides a space for people to police the boundaries of "correct" English, but one hundred years ago, the magazine featured a series of articles critiquing an educational policy aimed at eradicating the languages and cultural ways of Native American tribes. In three successive issues, autobiographical essays by Zitkala-Ša argued for the end of that educational policy. Zitkala-Ša, born in 1876 on the Yankton Reservation in South Dakota and later a student and teacher at the off-reservation Indian School in Carlisle, Pennsylvania, published "Impressions of an Indian Childhood," "The School Days of an Indian Girl," and "An Indian Teacher among Indians" in 1900. She criticized the school's policy of forbidding students to use their tribal languages to communicate with teachers or to converse with fellow students. While directors at the school claimed to be freeing the students from their "savage ways" by teaching them English, Zitkala-Ša declared in "Impressions of an Indian Childhood" that, as she lost her native language, "I no longer felt free to



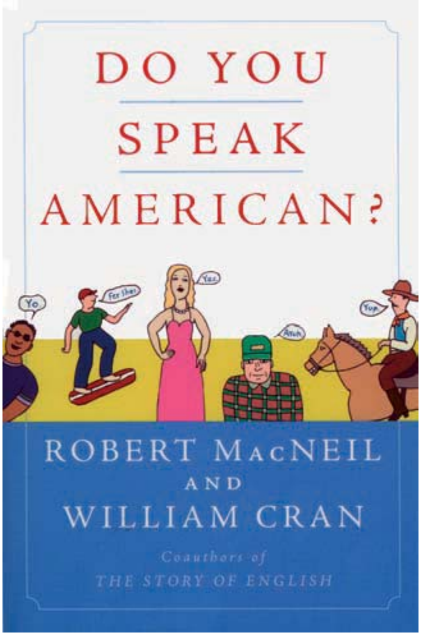
Cover of the 1895 catalogue for the federal Indian School in Carlisle, Pennsylvania, one of many off-reservation boarding schools.

be myself, or to voice my own feelings." She argued, in effect, that rather than dictating students' language choices and deciding what constitutes "correct" and "proper" language use, U.S. schools should give students opportunities to learn English while also maintaining the language of their cultural heritage.

Zitkala-Ša's arguments speak to the difficulties faced by thousands of Native American students at off-reservation boarding schools at the turn of the twentieth century. But those difficulties remain for many students in the twenty-first century. As you will read later in this chapter, students from language minority backgrounds continue to experience cultural tensions in their formal schooling, often being forced to leave behind the language of their friends, families, and relatives. Other groups of non-English speakers in the United States, however, live in tightly knit communities where they can thrive without using English at all, conducting their domestic life and daily business in the language with which they feel most comfortable. In still other settings, speakers of several languages encounter situations that require them to mix their languages. Such mixing sometimes helps a person express exactly something a single language could not convey; it can also, however, make a person feel uncertain about issues of identity. Puerto Rican poet Sandra Mariá Esteves uses Spanglish in her poem "Not Neither," in which she identifies herself as both "Puertorriqueña" and "Americana" but shows that she does not feel a full member of either community: "Pero ni portorra, pero sí portorra too / Pero ni que what am I?" The billboard shown here attests to one business's "strategic" mixing of Spanish and English to tap into patrons' linguistic preferences—and to make profits.

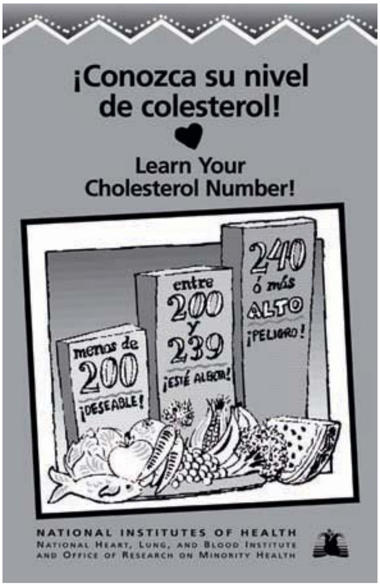
During the past forty years, arguments echoing those by Zitkala-Ša and others have helped to make the use of languages other than English more visible within the American political, educational, and journalistic arenas. According to the Voting

In parts of the United States where Spanish speakers are numerous, advertisers often use that language to appeal to consumers.



Robert MacNeil and William Cran ask, *Do You Speak American?*

Rights Act of 1965, when 5 percent of the voting-age citizens in any state or political subdivision are members of a single language minority group, local election boards must print ballots and other relevant materials in that language. The Federal Bilingual Education Act of 1968 allowed languages other than English to be used in schools across the nation. But that practice has since been at the center of public debate on educational policies, most notably concerning California's Proposition 227, whose adoption meant that all public school instruction in California had to be conducted in English only, limiting bilingual instruction to one year for students who need it. In 2002, there were 26 Spanish-language television networks in the United States, with Univision reaching 98 percent of Latino households with televisions and Telemundo reaching 91 percent. In 2003, approximately 190,000 federal court proceedings required the work of qualified translators; 96 percent of these cases involved Spanish, while the other 4 percent involved 102 other languages. The prevalence of Spanish and other languages in the U.S. political, educational, and legal arenas gives added layers of meaning to the question Robert MacNeil and William Cran pose in their title of their book, *Do You Speak American?*



Public notices and government publications are increasingly multilingual or bilingual.

As the linguistic and ethnic demographics of the U.S. population continue to change, local, state, and federal agencies have explored ways of making public services and public communications more accessible to language minority groups. For example, the city government of Minneapolis, Minnesota, posted a sign printed in four languages: English, Hmong, Spanish, and Somali. Medical service providers similarly have sought to make printed and online materials available in multiple languages in order to communicate essential health information to all the language groups in a community. The National Institutes of Health, for example, published a booklet on cholesterol levels in a side-by-side, English-Spanish format.

Some people in the United States, however, consider the visible presence of non-English languages as a threat to the English language's prominence in the nation's public affairs. These people want to halt the use of languages other than English in the public sphere. Joey Vento, a third-generation Italian American and owner of Geno's Steaks in Philadelphia, Pennsylvania, went so far as to post a sign at the counter where restaurant patrons place their orders instructing them to do

Joey Vento with his controversial "Speak English" sign.

Members of the Dominican vocal group Voz a Voz get ready to sing in an ensemble performance of "Nuestro Himno" at Ellis Island in New York.

so in English. This sign sparked an intense month-long debate in the local newspapers and on radio and television talk shows. The Philadelphia Commission on Human Relations even filed a discrimination complaint over the sign, arguing that it violated the city's Fair Practices Ordinance, which prohibits discrimination in public accommodation. Vento responded in several interviews, including one conducted by Neil Cavuto of Fox News, that he simply wants all Americans to learn English the way his ancestors did when they arrived in the United States.

A similar debate centers on a Spanish-language version of the U.S. national anthem. British music producer Adam Kidron created the song in 2006 as a response to the immigration debate in the United States. The recording, entitled "Nuestro Himno" ("Our Anthem"), features Puerto Rican singers Carlos Ponce and Olga Tanon and hip-hop artists such as Wyclef Jean and Pitbull singing Spanish lyrics based on "The Star-Spangled Banner." At certain points, however, the song switches to English and directs sharp criticism at U.S. immigration policy, for example:

> These kids have no parents
> 'cause all of these mean laws . . .
> let's not start a war with all these hard workers
> they can't help where they were born.

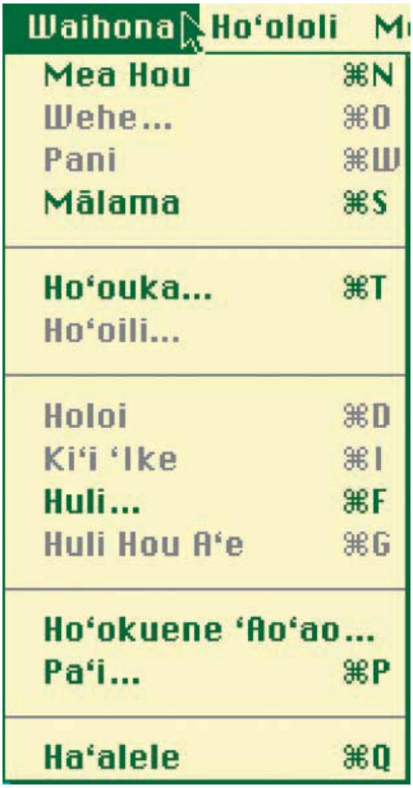
Pitbull suggested that "the American dream is in that record: struggle, freedom, opportunity, everything they are trying to shut down on us."

Despite such appeals to Americans' democratic values, countless numbers of critics have expressed outrage that the U.S. national anthem might be sung in anything but English. U.S. Senator Lamar Alexander, a Republican from Tennessee, went so far as to propose a resolution:

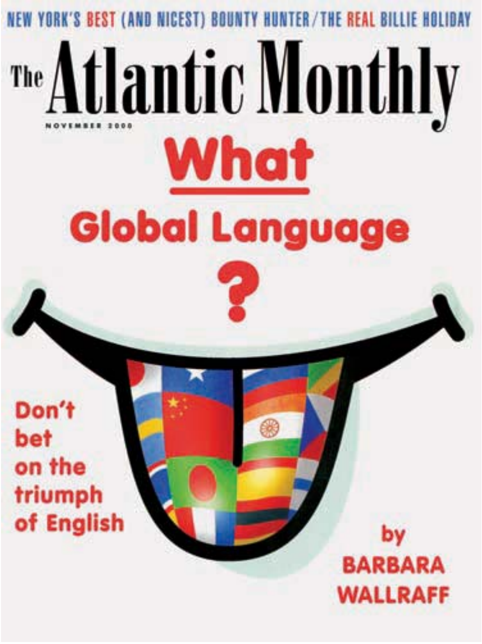
> . . . giving senators an opportunity to remind the country why we sing our National Anthem in English . . . . We Americans are a unique nation of immigrants united by a common language and a belief in principles expressed in our Declaration of Independence and our Constitution, not by our race, ancestry or country of origin. We are proud of the countries we have come from, but we are prouder to be Americans.

In expressing his pride in the common culture and political ideals of the United States, Alexander argues for a specific view of how citizens can and should reaffirm the nation's democratic principles.

Ironically, as calls for using only English to reaffirm the nation's political and cultural values have multiplied, the U.S. Defense Department has argued that language education plays a key role in strengthening U.S. security capabilities. The Defense Department came to see language education as a national security concern shortly after September 11, 2001, when it realized that it did not have enough linguists and translators to read the covert documents (written in Arabic, Chinese, Korean, Russian, and other less frequently taught languages) warning of the terrorists' attack. Concluding that language education is important to the military, Defense Department officials now believe that schools—and, in particular, language arts classrooms—are valuable places for securing the nation against terrorist threats.



An Apple pull-down menu translated into Leokï increases the perception of that language as a living one.



Cover of *Atlantic Monthly*, questioning the status of English as the global language.

And while the U.S. government is striving to build the nation's resources in certain foreign languages, scholars and community activists have launched campaigns to draw attention to and revitalize the nation's heritage languages (Native American, Alaska Native, and Native Hawaiian languages), those that have died out or are threatened with extinction as a result of monolingual educational policies and the use of English in the mass media. In effect, these language revitalization projects are attempting to reverse the effects of the educational legacy Zitkala-Ša warned *Atlantic Monthly* readers

about in 1900. The projects bring communities together physically or virtually in order to create a meaningful context for learning and using their heritage languages. Scholars and community leaders in Hawaii, for instance, have successfully adapted Apple software to meet the needs of their language revitalization project by translating computer commands into the Leokï language. This adaptation of literacy tools helps students to see Leokï as a living language they can use to communicate with others across the Hawaiian island chain.

While revitalization advocates try to breathe life into languages that have declined because of educational, political, and technological trends that have established English's prominence in the world, others have turned their attention to what English might be like in the United States in the years to come, given immigration, the growth of the Spanish-speaking population, and technological advances that abridge the language. One thing is certain: within the next fifty years in the United States, native speakers of English will be outnumbered by nonnative speakers of English, but all Americans will use English in a multilingual context. Consequently, while some readers of the *Atlantic Monthly* hold fast to the seemingly fixed rules of Standardized English and bring cases before the "Word Court," the notion of plural "Englishes" may prove to be a more useful way of characterizing the language usage of the future.

Describing Language Use in the United States

1. Write for five to ten minutes about your experiences using, listening to, or reading languages other than English in the United States. Is your reaction to the use of these languages in public spaces positive, negative, or neutral?
2. Write for five minutes about the experiences your parents (or children) have had with languages other than English in the United States. Are their experiences like yours or different? What is their level of frustration or acceptance?
3. Finally, take five minutes to consider your viewpoint on language diversity in the United States by composing a claim (or assertion). What reason can you provide for your claim? What evidence supports that reason?
4. Does your viewpoint match that of your family members, or is it different from theirs? How do you account for that similarity or difference?

Community Connections

1. Look again at the images in the first section of the chapter. What specific argument does each visual make about the relationship between language and diversity in the United States? What details in the image lead you to those conclusions?

2. Select the particular image that resonates most strongly for you as you think about the language differences in the United States. Write for five minutes about what seems most familiar—or disorienting—in this image, what interests you the most about it.
3. What images in this section seem to support the claim about language diversity in the United States that you composed in question 3 of Describing Language Use? In what specific ways do they provide this support?
4. What images in this section seem to challenge your claim about language diversity in the United States? In what specific ways do they present an opposing perspective?

Real Responses to Real Situations

Should we make English the official language of the United States?

There would be no United States were it not for immigration. In fact, the history of this country is directly linked to a sequence of immigrants. The dominant image for assimilating the various national and ethnic groups has long been the melting pot. Although many people see the melting pot as a symbol of Americans' openness to immigrants, each new wave of immigrants—Irish, Italians, Eastern Europeans, Asians, or Mexicans—became an object of scorn for those who were already citizens. Throughout U.S. history, immigrants have come to this country to escape danger, poverty, or persecution and to improve their lives. Those who had the easiest time assimilating were of Northern European backgrounds, which made it easier to blend into the mainstream.

When huge numbers of Latin Americans and Asians arrived in the United States between 1970 and 1990, many joined ever-growing linguistic communities of Chinese, Korean, Japanese, and Spanish speakers who are able to live out their entire lives without learning, let alone using, English. Perceiving these non–English-speaking communities as a threat to English as the dominant U.S. language, some citizens began rallying to make English the official language of the United States. Supporters of this position argue that Americans—regardless of native language—should all speak the same language in order to work toward common national goals and participate fully in public life.

S. I. Hayakawa (1906–1992) served California as a Republican Senator from 1977 to 1983, during which time he introduced the first English language amendment to Congress in 1981. After serving his state and nation, Hayakawa, the son of immigrants and speaker of English as a second language, helped to found the organization U.S. English, whose dual missions entailed generating public support for an English language amendment to the Constitution and lobbying Congressional representatives to enact such legislation. Subcommittees of the Senate Judiciary Committee, in 1984, and the House Judiciary Committee,

in 1988, conducted public hearings on the amendment. Although the U.S Congress has taken no action to add an English language amendment to the Constitution, English language amendments have been added to twenty-two state constitutions since 1981, and four states had already enacted such legislation by that time. Hayakawa outlined the vision guiding English-only supporters in his 1985 policy paper "One Nation . . . Indivisible? The English Language Amendment." According to Hayakawa, an English language amendment to the U.S. Constitution would reinforce the nation's political and cultural values.

S. I. Hayakawa

Excerpt from One Nation . . . Indivisible? The English Language Amendment

What is it that has made a society out of the hodgepodge of nationalities, races, and colors represented in the immigrant hordes that people our nation? It is language, of course, that has made communication among all these elements possible. It is with a common language that we have dissolved distrust and fear. It is with language that we have drawn up the understandings and agreements and social contracts that make a society possible. . . .

One need not speak faultless American English to become an American. Indeed, one may continue to speak English with an appalling foreign accent. This is true of some of my friends, but they are seen as fully American because of the warmth and enthusiasm with which they enter into the life of the communities in which they live. . . .

In the past several years, strong resistance to the "melting pot" idea has arisen, especially for those who claim to speak for the Hispanic peoples. Instead of a melting pot, they say, the national ideal should be a "salad bowl," in which different elements are thrown together but not "melted," so that the original ingredients retain their distinctive character. . . .

I welcome the Hispanic—and as a Californian, I especially welcome the Mexican—influence on our culture. My wife was wise enough to insist that both our son and daughter learn Spanish as children and to keep reading Spanish as they were growing up. Consequently, my son, a newspaperman, was able to work for six months as an exchange writer for a newspaper in Costa Rica, while a Costa Rican reporter took my son's place in Oregon. My daughter, a graduate of the University of California at Santa Cruz, speaks Spanish, French, and after a year in Monterey Language School, Japanese.

The ethnic chauvinism of the present Hispanic leadership is an unhealthy trend in present-day America. It threatens a division perhaps more ominous in the long run than the division between blacks and whites. Blacks

and whites have problems enough with each other, to be sure, but they quarrel with each other in one language. Even Malcolm X, in his fiery denunciation of the racial situation in America, wrote excellent and eloquent English. But the present politically ambitious "Hispanic Caucus" looks forward to a destiny for Spanish-speaking Americans separate from that of Anglo-, Italian-, Polish-, Greek-, Lebanese-, Chinese-, and Afro-Americans, and all the rest of us who rejoice in our ethnic diversity, which gives us our richness as a culture, and the English language, which keeps us in communication with each other to create a unique and vibrant culture.

"It is with a common language that we have dissolved distrust and fear."

The advocates of Spanish language and Hispanic culture are not at all unhappy about the fact that "bilingual education," originally instituted as the best way to teach English, often results in no English being taught at all. Nor does Hispanic leadership seem to be alarmed that large populations of Mexican Americans, Cubans, and Puerto Ricans do not speak English and have no intention of learning. Hispanic spokesmen rejoice when still another concession is made to the Spanish-speaking public, such as the Spanish-language Yellow Pages telephone directory now available in Los Angeles.

"Let's face it. We're not going to be a totally English-speaking country any more," says Aurora Helton of the governor of Oklahoma's Hispanic Advisory Committee. "Spanish should be included in commercials shown throughout America. Every American child ought to be taught both English and Spanish," says Mario Obledo, president of the League of United Latin American Citizens, which was founded more than a half-century ago to help Hispanics learn English and enter the American mainstream. "Citizenship is what makes us all American. Nowhere does the Constitution say that English is our language," says Maurice Ferré, mayor of Miami, Florida.

"Nowhere does the Constitution say that English is our language." It was to correct this omission that I introduced in April 1981 a constitutional amendment which read as follows: "The English language shall be the official language of the United States." Although there were ten cosponsors to this resolution, and some speeches were given on the Senate floor, it died without being acted upon in the 97th Congress.

But the movement to make English the official language of the nation is clearly gaining momentum. It is likely to suffer an occasional setback in state legislatures because of the doctrinaire liberals' assumption that every demand made by an ethnic minority must be yielded to. But whenever the question of English as the official language has been submitted to a popular referendum or ballot initiative, it has won by a majority of 70 percent or better.

It is not without significance that pressure against English language legislation does not come from any immigrant group other than the Hispanic: Not from the Chinese or Koreans or Filipinos or Vietnamese; nor from immigrant Iranians, Turks, Greeks, East Indians, Ghanians, Ethiopians, Italians, or Swedes. The only people who have any quarrel with the English language are the Hispanics—at least the Hispanic politicians and "bilingual" teachers and lobbying organizations. One wonders about the Hispanic rank and file. Are they all in agreement with their leadership? And what does it profit the Hispanic leadership if it gains power and fame, while 50 percent of the boys and girls of their communities, speaking little or no English, cannot make it through high school?

While the U.S. Congress has yet to ratify an English language amendment, such legislation is periodically introduced in both houses. On May 18, 2006, for example, Oklahoma Republican Senator James Inhofe introduced an amendment to an immigration policy reform bill to declare English the "national language" in order "to promote the patriotic integration of prospective U.S. citizens" (U.S. Senate, Amendment 4064). The specific language of the amendment reads as follows: "Unless specifically stated in applicable law, no person has a right, entitlement, or claim to have the Government of the United States or any of its officials or representatives act, communicate, perform or provide services, or provide materials in any language other than English." Senator Inhofe explained, "This is not just about preserving our culture and heritage, but also about bettering the odds for our nation's newest potential citizens."

From the first time an English language amendment was introduced in the U.S. Congress in 1981, the idea of this form of legislation has met significant opposition from people who argue that negative legal, social, and cultural consequences will follow such a constitutional amendment. In 1988, a diverse collection of groups (American Civil Liberties Union, American Jewish Congress, Chinese for Affirmative Action, Haitian Refugee Center, Mexican American Legal Defense and Educational Fund, Organization of Chinese Americans, and Teachers of English to Speakers of Other Languages) rallied to counter the English-only movement by forming the English Plus Information Clearinghouse (EPIC). EPIC called on the federal government to expand access to comprehensive English-language instruction and social services in order "to ensure all persons the ability to exercise the rights and responsibilities of full participation in society," a policy EPIC referred to as "English Plus." In addition, EPIC encouraged the federal government to foster multilingualism for all people in order to advance the national interest in economic and political affairs as well as to strengthen the nation's commitment to democratic and cultural pluralism.

The various ethnic groups represented in EPIC reflect a broad-based concern over official English legislation. Some critics (including Juan F. Perea, who is featured later in this chapter) have labeled the ideas of Hayakawa, U.S. English, and the entire English-only movement as anti-immigrant, even nativist; others have questioned the assumptions about language, culture, and politics on which the English-only movement builds its case.

Linguist Geoffrey Nunberg, researcher at Stanford University's Center for the Study of Language and Information, has attempted to understand the motivations of official English proponents, who continue to push for an English language amendment to the U.S. Constitution. His findings indicate that Hayakawa, U.S. English, and other English-only advocates concern themselves far more with the symbolic importance of the English language—that is, what an individual's competency in English seems to signal about his or her commitment to American ideals and values—than with the practical matters affecting bilingual education and social services.

Geoffrey Nunberg

Excerpt from The Official English Movement: Reimagining America

[L]inguistic diversity is more conspicuous than it was a century ago. To be aware of the large numbers of non-English speakers in 1900, it was necessary to live in or near one of their communities, whereas today it is only necessary to flip through a cable television dial, drive past a Spanish-language billboard, or (in many states) apply for a driver's license. As a best guess, there are fewer speakers of foreign languages in America now than there were then, in both absolute and relative numbers. But what matter symbolically [are] the widespread impressions of linguistic diversity, particularly among people who have no actual contact with speakers of languages other than English. . . .

"What actually is the message [of the Official English Movement]?"

[T]he debate is no longer concerned with the content or effect of particular programs, but the symbolic importance that people have come to attach to these matters. Official English advocates admit as much when they emphasize that their real goal is to "send a message" about the role of English in American life. From this point of view, it is immaterial whether the provision of interpreters for workers' compensation hearings or [the provision] of foreign-language nutrition information actually constitute a "disincentive" to learning English, or whether their discontinuation would work a hardship on recent immigrants. Programs like these merely happen to be high-visibility examples of government's apparent willingness to allow the public use of languages other than English for any purpose whatsoever. In fact, one suspects that most Official English advocates are not especially concerned about specific programs per se, since they will be able to achieve their symbolic goals even if bilingual services are protected by judicial intervention or legislative inaction (as has generally been the case where Official English measures have passed). The real objective of the campaign is the "message" that it intends to send.

What actually is the message? . . . Proponents of Official English claim that they seek merely to recognize a state of affairs that has existed since the founding of the nation. After two hundred years of common-law cohabitation with English, we have simply decided to make an honest woman of her, for the sake of the children. To make the English language "official," however, is not merely to acknowledge it as the language commonly used in commerce, mass communications, and public affairs. Rather, it is to invest English with a symbolic role in national life and to endorse a cultural conception of American identity as the basis for political unity.

Nunberg sees the official English movement granting a symbolic power to language that previous generations of Americans did not. He explains that the nation's founders believed "the free institutions of the new nation would naturally lead to the formation of a new and independent culture," symbolized by an American variety of English increasingly distinct from the British variety, but today's advocates for official English legislation consider a common language to be a guarantee of the cultural sameness they believe is necessary for political unity.

Every ten years, the U.S. Census Bureau collects, distributes, and analyzes information concerning the demographics of the population, including data on race, age, sex, ancestry, income, and household types. Beginning in 1890, one hundred years after the first census, the Census Bureau has also inquired about language use. The following excerpt discusses some of the most recent findings on the daily language practices of the U.S. public.

Hyon B. Shin with Rosalind Bruno

Excerpt from Language Use and English-Speaking Ability: Census 2000 Brief

The ability to communicate with government and private service providers, schools, businesses, emergency personnel, and many other people in the United States depends on the ability to speak English. In Census 2000, as in the two previous censuses, the U.S. Census Bureau asked people aged 5 and over if they spoke a language other than English at home. Among the 262.4 million people aged 5 and over, 47.0 million (18 percent) spoke a language other than English at home. . . .

"People who do not have a strong command of English . . . are defined here as 'linguistically isolated.'"

These figures were up from 14 percent (31.8 million) in 1990 and 11 percent (23.1 million) in 1980. The number of people who spoke a language other than English at home grew by 38 percent in the 1980s and by 47 percent in the 1990s. While the population aged 5 and over grew by one-fourth from 1980 to 2000, the number who spoke a language other than English at home more than doubled.

In 2000, more people who spoke a language other than English at home reported they spoke English "Very well" (55 percent, or 25.6 million people). When they are combined with those who spoke only English at home, 92 percent of the population aged 5 and over had no difficulty speaking English. The proportion of the population aged 5 and over who spoke English less than "Very well" grew from 4.8 percent in 1980, to 6.1 percent in 1990, and to 8.1 percent in 2000.

. . . Spanish was the largest of the four major language groups (Spanish, Other Indo-European language, Asian and Pacific Island languages, and All other languages), and just over half of the 28.1 million Spanish speakers spoke English "Very well."

Other Indo-European language speakers composed the second largest group, with 10.0 million speakers, almost two-thirds of whom spoke English "Very well." Slightly less than half of the 7.0 million Asian and Pacific Island language speakers spoke English "Very well" (3.4 million). Of the 1.9 million people who composed the All other languages category, 1.3 million spoke English "Very well."

After English and Spanish, Chinese was the most commonly spoken at home (2.0 million speakers), followed by French (1.6 million speakers) and German (1.4 million speakers . . .). Reflecting historical patterns of immigration, the numbers of Italian, Polish, and German speakers fell between 1990 and 2000, while the number of speakers of many other languages increased.

Spanish speakers grew by about 60 percent and Spanish continued to be the non-English language most frequently spoken at home in the United States. The Chinese language, however, jumped from the fifth to the second most widely spoken non-English language, as the number of Chinese speakers rose from 1.2 million to 2.0 million people. . . . The number

of Vietnamese speakers doubled over the decade, from about 507,000 speakers to just over 1 million speakers.

Of the 20 non-English languages most frequently spoken at home . . . , the largest proportional increase was for Russian speakers, who nearly tripled from 242,000 to 706,000. The second largest increase was for French Creole speakers (the language group that includes Haitian Creoles), whose numbers more than doubled from 188,000 to 453,000. . . .

In the United States, the ability to speak English plays a large role in how well people can perform daily activities. How well a person speaks English may indicate how well he or she communicates with public officials, medical personnel, and other service providers. It could also affect other activities outside the home, such as grocery shopping or banking. People who do not have a strong command of English and who do not have someone in their household to help them on a regular basis are at even more of a disadvantage. They are defined here as "linguistically isolated."

In 2000, 4.4 million households encompassing 11.9 million people were linguistically isolated. These numbers were significantly higher than in 1990, when 2.9 million households and 7.7 million people lived in those households.

Analyzing the Rhetorical Situation

The texts you have just read demonstrate that the issue of making English the official U.S. language is a complex one, not easily settled on the basis of a few examples or statistics. The following questions ask you to consider the writings of S. I. Hayakawa and Geoffrey Nunberg in terms of the elements of their respective rhetorical situations. Be sure to reread each excerpt carefully before answering.

1. Who might be the intended audience of each of the two excerpts? How do the audiences differ from one excerpt to the next? What textual evidence can you provide for your answers?
2. Is the purpose of each excerpt evident? If so, what is it? What are the differences between the excerpts in terms of purpose? How does each purpose relate to the intended audience?
3. To what exigence might each writer be responding? How does the piece of writing work to resolve that exigence? Who holds the power to resolve or affect the resolution of that exigence?
4. How does each writer deploy the rhetorical appeals of ethos, pathos, and logos to support an opinion of the official English movement? Use passages from each excerpt to support your answer.

Living on the margins of English-speaking America

The official English movement has been opposed by a number of professional and public advocacy groups. In addition to the work done by EPIC, bilingual educators have argued about the cultural perspective and the sense of cultural identity that nonnative English speakers gained from having their

You can find newspapers in many languages at newsstands in any major U.S. city.

native languages valued in school. And legal scholars have criticized the legal viability of English-only laws, arguing that they constitute national-origin discrimination, which was made illegal by the Civil Rights Act of 1964.

Legal scholar Juan F. Perea may be best known for his analyses of the social consequences of English language amendments, but he has long worked to confront anti-immigration laws and attitudes as well as national-origin discrimination in the United States. In the following excerpt, Perea writes of the social and legal situations that prevent ethnic and linguistic minorities from participating fully in American society. For Perea, English language amendments give nonnative English speakers no incentive to learn English or to enter the melting pot. Perea's argument encourages his readers to think more carefully about how the language of Spanish-speaking U.S. citizens affects their public identity.

Juan F. Perea

Excerpt from Los Olvidados: On the Making of Invisible People

In his recent book, *Latinos*, Earl Shorris poignantly describes Bienvenida Pation, a Jewish Latino immigrant, who clings to her language and culture "as if they were life itself." When Bienvenida dies, it is "not of illness, but of English." Bienvenida dies of English when she is confined to a nursing home where no one speaks Spanish, an environment in which she cannot communicate and in which no one cares about her language and culture.

> **". . . denying one's own identity as a Latino is . . . to begin to die of English."**

"Death by English" is a death of the spirit, the slow death that occurs when one's own identity is replaced, reconfigured, overwhelmed, or rejected by a more powerful, dominant identity. For Latinos, illness by English of varying degree, even death by English, is a common affliction, without known cure. It may be identified, however, by some of its symptoms.

The mere sound of Spanish offends and frightens many English-only speakers, who sense in the language a loss of control over what they regard as "their" country. Spanish also frightens many Latinos, for it proclaims their identity as Latinos, for all to hear. The Latino's fear is rational. Spanish may subject Latinos to the harsh price of difference in the United States: the loss of a job, instant scapegoating, and identification as an outsider. Giving in to this fear and denying one's own identity as a Latino is, perhaps, to begin to die of English.

Latino invisibility is the principal cause of illness by English. When I write of Latino invisibility, I mean a relative lack of positive public identity and legitimacy. Invisibility in this sense is created in several ways. Sometimes we are rendered invisible through the absence of public recognition and portrayal. Sometimes

we are silenced through prohibitions on the use of Spanish. Sometimes we are rendered politically invisible, or nearly so, through the attribution of foreignness, what I shall call "symbolic deportation." I do not maintain that Latinos are the only people rendered invisible in America. In many respects the processes of invisibility have more general application. In this chapter, however, I shall discuss only the invisibility I know best: How American culture, history, and laws make "invisible people" out of American Latinos who arrived before the English. . . .

According to its English conquerors, America was always meant to belong to white Englishmen. In 1788, John Jay, writing in the *Federalist* Number 2, declared, "Providence has been pleased to give this one connected country to one united people—a people descended from the same ancestors, speaking the same language, professing the same religion, attached to the same principles of government, very similar in their manner and customs." Although Jay's statement was wrong—early American society was remarkably diverse—his wish that America be a homogeneous, white, English-speaking Anglo society was widely shared by the Framers of the Constitution and other prominent leaders. . . .

The Framers' white America also had to be a predominantly English-speaking America in the words of John Jay and later echoes by Thomas Jefferson. Benjamin Franklin's dislike of the German language was palpable. I will use two examples to illustrate the perceived need for a white and English-speaking America.

In 1807, Jefferson proposed the resettlement, at government expense, of thirty thousand presumably English-speaking Americans in Louisiana in order to "make the majority American, [and] make it an American instead of French State." The first governor of Louisiana, William Claiborne, unsuccessfully attempted to require that all the laws of Louisiana be published in English.

The saga of New Mexico's admission to statehood also illustrates the perceived need for a white and English-speaking America. Despite repeated attempts beginning in 1850, New Mexico did not become a state until 1912, when a majority of its population was English-speaking for the first time. Statehood was withheld from New Mexico for over sixty years because of Congress's unwillingness to grant statehood to a predominantly Spanish-speaking territory populated by Mexican people.

A tremendous disparity, of course, separated the country the Framers desired and the one they came to possess. The country was composed of many groups, of different hues and speaking different languages. Several examples of governmental recognition of American multilingualism illustrate my point. The Continental Congress, hoping to communicate with and win the allegiance of American peoples whose language was different from English, published many significant documents in German and French. After the Revolutionary War, the Articles of Confederation were published in official English, German, and French editions.

Particularly during much of the nineteenth century, several states had rich legal histories of official bilingualism, by which I mean statutory or constitutional recognitions of languages other than English: Pennsylvania was officially bilingual in German and English; California and New Mexico were officially bilingual in Spanish and English; and Louisiana was officially bilingual in French and English. The implementation of official bilingualism in these several states shared common features. All of the laws of those states were required to be published in more than one language. Although this state-sponsored bilingualism mostly died out during the nineteenth century, New Mexico's official bilingualism was remarkably long-lived. New Mexico was officially bilingual between 1846 and early 1953, over one hundred years.

continued

Most people are not aware of the existence and the extent of American multilingualism and its official, state-sponsored character. I am not aware of any United States history texts that include this material. Nor will you find it in any legal history text. . . .

Latinos are made invisible and foreign . . . despite our longtime presence, substance, and citizenship. Latinos must be recognized as full and equal members of our community. This equality I describe is an equality of respect and of dignity for the full identity and personhood of Latino people. It is an equality and respect for the similarities we share with our fellow Americans. It is also an equality and respect for the differences we contribute to American identity. In 1883, Walt Whitman complained that the states "showed too much of the British and German influence." . . . "To that composite American identity of the future," Whitman wrote, "Spanish character will supply some of the most needed parts." Our Mexican and Latino character continues to supply some of our most needed parts.

In *Hunger of Memory,* Richard Rodriguez reflects on his educational experiences, particularly how his Spanish-language identity of home conflicted with the English-speaking identity he felt that he needed to succeed in public school. For him, learning the English of the classroom offered him the public identity necessary for participating in American civic life. In the following excerpt from his book, Rodriguez describes how he came to believe that English should be his "public language" and Spanish his home language. He argues from his own experience that immigrants to the United States remain invisible until they learn the public language of English.

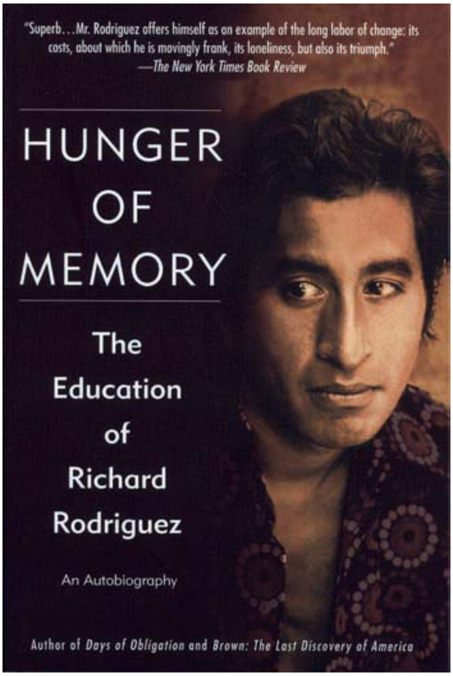
Richard Rodriguez

Excerpt from Hunger of Memory

Supporters of bilingual education today imply that students like me miss a great deal by not being taught in their family's language. What they seem not to recognize is that, as a socially disadvantaged child, I considered Spanish to be a private language. What I needed to learn in school was that I had the right—and the obligation—to speak the public language of los gringos. The odd truth is that my first-grade classmates could have become bilingual, in the conventional sense of that word, more easily than I. Had they been taught (as upper-middle-class children are often taught early) a second language like Spanish or French, they could have regarded it simply as that: another public language. In my case such bilingualism could not have been so quickly achieved. What I did not believe was that I could speak a single public language.

". . . the bilingualists simplistically scorn the value and necessity of assimilation."

Without question, it would have pleased me to hear my teachers address me in Spanish when I entered the classroom. I would have felt much less afraid. I would have trusted them and responded with ease. But I would have delayed—for how long postponed?—having to learn the language of public society. I would have evaded—and for how long could I have afforded to delay?—learning the great lesson of school, that I had a public identity.



Fortunately, my teachers were unsentimental about their responsibility. What they understood was that I needed to speak a public language. So their voices would search me out, asking me questions. Each time I'd hear them, I'd look up in surprise to see a nun's face frowning at me. I'd mumble, not really meaning to answer. The nun would persist, “Richard, stand up. Don't look at the floor. Speak up. Speak to the entire class, not just to me!” But I couldn't believe that the English language was mine to use. (In part, I did not want to believe it.) I continued to mumble. I resisted the teacher's demands. (Did I somehow suspect that once I learned public language my pleasing family life would be changed?) Silent, waiting for the bell to sound, I remained dazed, diffident, afraid. . . .

Today I hear bilingual educators say that children lose a degree of “individuality” by becoming assimilated into public society. (Bilingual schooling was popularized in the seventies, that decade when middle-class ethnics began to resist the process of assimilation—the American melting pot.) But the bilingualists simplistically scorn the value and necessity of assimilation. They do not seem to realize that there are two ways a person is individualized. So they do not realize that while one suffers a diminished sense of private individuality by becoming assimilated into public society, such assimilation makes possible the achievement of public individuality.

Analyzing the Rhetorical Situation

1. Compare the excerpts from the writings of Juan F. Perea and Richard Rodriguez. How does each writer explain the invisibility of some people in the United States? What claim does each writer make about this invisibility?
2. What reasons does each writer give for the invisibility? What evidence does each author provide to support his claim?
3. What do the two writers say about resisting or embracing assimilation into the melting pot? How does each writer evaluate the importance of public language?
4. Identify the exigence, audience, purpose, and context of Perea's and Rodriguez's rhetorical situations. What are the resources and constraints of their contexts? Be prepared to share your answers with the class.

Community Connections

1. Write for ten minutes about your own perspective on the English-only movement. What do you think about Hayakawa's aim of adding an English language amendment to the U.S. Constitution, or the arguments of U.S. English? What statement, or claim, can you make to summarize your position?
2. Write for five minutes about the vision of public life that Hayakawa believes an English language amendment will reflect. What positive consequences does he see arising from making English the official language of the United States? What claim might you make about such positive effects?
3. Write for another five minutes about the negative consequences that might follow from making English the official language of the United States. What claim can you make? What reasons can you provide to back up your claim? What evidence can you provide?
4. Perea writes, "Most people are not aware of the existence and the extent of American multilingualism and its official, state-sponsored character." Were you aware of the multilingual history of the United States? If so, where and when did you learn about it? If not, why do you suppose you never heard of it? Write for ten minutes about your response to Perea's historical overview, including the reasons you knew—or didn't know—about the history of American multilingualism. At the end of the ten minutes, write one sentence that captures your opinion about multilingualism. If possible, make a claim about multilingualism.
5. Both Perea and Rodriguez talk about how language shapes both public and private identities. How would you characterize the language-based differences between these two identities? What are the roots of these differences? Using your own experiences or those of someone you know well, write for five to ten minutes on how a person can use language to distinguish his or her public and private selves.
6. Rodriguez argues that Latinos who push for public bilingualism think they can "have it both ways," that is, can participate in public life while retaining their cultural and ethnic identities. Drawing on your observations of life within the United States and within your community, is it possible for people to "have it both ways"? On what evidence do you base your conclusion?
7. Perea and Rodriguez have different views of the importance the mainstream culture in the United States should place on the cultural and linguistic heritages of minority communities. After writing a sentence that captures the view of each of these writers, write for ten minutes about whether that view has crucial implications for education. Provide specific evidence from both excerpts to support your claim.

Position Arguments: A Fitting Response

An argument about language diversity in the United States

As you have learned in this chapter, many people—from politicians and scholars to activist groups and individual language speakers—have made arguments about the political, economic, social, and cultural consequences of the use of non-English languages in the United States. Some of these arguments (those by Hayakawa and Perea, for instance) attempt to present objective analyses of how particular laws or policies will or will not bring about certain ends. Equally compelling have been the narratives of writers such as Rodriguez that argue for or against official recognition of language diversity in the United States by describing personal experiences. Let's consider another example of an argument from personal experience. In an editorial, Gabriela Kuntz, a retired elementary-school teacher living in Cape Girardeau, Missouri, tells why her own painful experiences of ethnic and linguistic discrimination have led her to decide not to teach her children Spanish.

Gabriela Kuntz

My Spanish Standoff

Once again my 17-year-old daughter comes home from a foreign-language fair at her high school and accusingly tells me about the pluses of being able to speak two languages. Speaker after speaker has extolled the virtues of becoming fluent in another language. My daughter is frustrated by the fact that I'm bilingual and have purposely declined to teach her to speak Spanish, my native tongue. [1] She is not the only one who has wondered why my children don't speak Spanish. Over the years friends, acquaintances and family have asked me the same question. Teachers have asked my children. My family, of course, has been more judgmental. [2]

I was born in Lima, Peru, and came to the United States for the first time in the early '50s, when I was 6 years old. At the parochial school my sister and I attended in Hollywood, Calif., there were only three Hispanic families at the time. I don't know when or how I learned English. I guess it was a matter of survival. My teacher spoke no Spanish. Neither did my classmates. All I can say is that at some point I no longer needed to translate. When I spoke in English I thought in English, and when I spoke in Spanish I thought in Spanish. I also learned about peanut-butter-and-jelly sandwiches, Halloween and Girl Scouts. [3]

We went to a high school in Burbank. Again, there were few Hispanic students at the time. My sister and I spoke English without an "accent." This pleased my father to no end. He would beam with pleasure when teachers, meeting him and my mother for the first

[1] Kuntz indirectly presents her position in the introduction. She alludes to the counterarguments, too, and gives readers a clear idea about how widely supported these counterarguments are.

[2] This final sentence creates the impression that the writer has thought hard about her decision and has strong reasons to support her argument.

[3] By saying that she "also learned about peanut-butter-and-jelly sandwiches, Halloween and Girl Scouts," Kuntz implicitly argues that learning English marks an important part of the process of becoming "American."

time and hearing their labored English, would comment that they had no idea English was not our native tongue.

My brother was born in Los Angeles in 1959, and we would speak both English and Spanish to him. When he began to talk, he would point to an object and say its name in both languages. He was, in effect, a walking, talking English-Spanish dictionary. I have often wondered how his English would have turned out, but circumstances beyond our control prevented it. **[4]** Because of political changes in Peru in the early '60s (my father being a diplomat), we had to return to Peru. Although we had no formal schooling in Spanish, we were able to communicate in the language. I was thankful my parents had insisted that we speak Spanish at home. **[5]** At first our relatives said that we spoke Spanish with a slight accent. But over time the accent disappeared, and we became immersed in the culture, our culture. My brother began his schooling in Peru, and even though he attended a school in which English was taught, he speaks the language with an accent. I find that ironic because he was the one born in the United States, and my sister and I are the naturalized citizens.

In 1972 I fell in love and married an American who had been living in Peru for a number of years. Our first son was born there, but when he was 6 months old, we came back to the States. My husband was going to get his doctorate at a university in Texas.

It was in Texas that, for the first time, I lived in a community with many Hispanics in the United States. **[6]** I encountered them at the grocery store, the laundry, the mall, church. I also began to see how the Anglos in the community treated them. Of course, I don't mean all, but enough to make me feel uncomfortable. Because I'm dark and have dark eyes and hair, I personally experienced that look, that unspoken and spoken word expressing prejudice. If I entered a department store, one of two things was likely to happen. Either I was ignored, or I was followed closely by the salesperson. The garments I took into the changing room were carefully counted. My check at the grocery store took more scrutiny than an Anglo's. My children were complimented on how "clean" they were instead of how cute. Somehow, all Hispanics seemed to be lumped into the category of illegal immigrants, notwithstanding that many Hispanic families have lived for generations in Texas and other Southwestern states.

To be fair, I also noticed that the Latinos lived in their own enclaves, attended their own churches, and many of them spoke English with an accent. **[7]** And with their roots firmly established in the United States, their Spanish was not perfect either.

It was the fact that they spoke neither language well and the prejudice I experienced that prompted my husband and me to decide that English, and English only, would be spoken in our house. **[8]** By this time my second dark-haired, dark-eyed son had been born, and we did not want to take a chance that if I spoke Spanish to them, somehow their English would be compromised. In other words, they

[4] Kuntz mentions that "circumstances beyond our control" kept her younger brother from developing his abilities in using English. She implicitly juxtaposes these uncontrollable circumstances and those surrounding her daughter, which Kuntz has controlled as much as possible.

[5] Kuntz concedes a point to those who disagree with her position that she's doing her own daughter a disservice. She has yet to reveal her reasons for not teaching her child Spanish.

[6] The writer signals that she is shifting to the reasons supporting her argument. Yet this paragraph does not mention the Spanish language.

[7] Kuntz uses the phrase "to be fair" to anticipate readers' objections.

[8] Kuntz presents the major reasons supporting her argument that she's doing her daughter a service by not teaching her Spanish.

would have an accent. I had learned to speak English without one, but I wasn't sure they would.

When our eldest daughter was born in 1980, we were living in southeast Missouri. Again, we decided on an English-only policy. If our children were going to live in the United States, then their English should be beyond reproach. Of course, by eliminating Spanish we have also eliminated part of their heritage. Am I sorry? **[9]** About the culture, yes; about the language, no. In the Missouri Legislature, there are bills pending for some sort of English-only law. **[10]** I recently read an article in a national magazine about the Ozarks where some of the townspeople are concerned about the numbers of Hispanics who have come to work in poultry plants there. It seemed to me that their "concerns" were actually prejudice. There is a definite creeping in of anti-Hispanic sentiment in this country. Even my daughter, yes, the one who is upset over not being bilingual, admits to hearing "Hispanic jokes" said in front of her at school. You see, many don't realize, despite her looks, that she's a minority. I want to believe that her flawless English is a contributing factor.

Last summer I took my 10-year-old daughter to visit my brother, who is working in Mexico City. She picked up a few phrases and words with the facility that only the very young can. I just might teach her Spanish. You see, she is fair with light brown hair and blue eyes. **[11]**

[9] Kuntz anticipates readers' counterarguments with this question and then answers them in the next sentences.

[10] Kuntz begins to situate her personal decision within the context of larger public events.

[11] Kuntz ties together earlier strands of her argument in which she juxtaposed racial discrimination and linguistic discrimination.

What Makes It a Position Argument?

The following questions are ones you should consider when thinking critically about any position argument. For now, try applying them to the editorial by Gabriela Kuntz to determine how closely that writer followed the conventions for position arguments.

1. Does the writer explain how his or her argument relates to contemporary events? Does the writer show how the issue or topic affects a specific group of people about whom readers will be concerned?
2. Does the argument that the writer presents seem to address the problem he or she wants to resolve?
3. Does the writer present clear reasons to support his or her argument? Are these reasons ones that readers will find convincing?
4. How does the writer acknowledge opposing viewpoints? Does the writer explain why he or she objects to a particular counterargument or concedes a specific point?
5. Does the writer argue, either implicitly or explicitly, for a particular outcome or solution? Does the argument call for readers to adopt a new perspective on an issue or ask them to follow a specific course of action?

Guide to Responding to the Rhetorical Situation

Understanding the Rhetorical Situation

Identifying an exigence

Even if you don't encounter arguments about English-only education on a daily basis or have the specific concerns that the writers featured in this chapter have, you no doubt have observed how language practices distinguish various communities of which you are a member. Consider a community you are part of—whether it's academic, activist, artistic, athletic, professional, civic, ethnic, national, political, or religious. What language practices help members of this group to communicate with one another? What language practices distinguish the group from others and help its members to create a collective identity? What aspects of language use have created tension between this group and others? Is language used by certain members of the group in ways that others have not intended for it to be used? What problems do or might result from these "misuses" of language? Are any of them the result of unnecessary or misguided rules?

For example, you might study the language practices that characterize a particular online community in which you participate. What rules concerning language use have certain group members created? What steps have these members taken to generate agreement on these rules or to communicate them to the entire community? What have certain group members written that has violated the established etiquette? How have other community members addressed such situations? Did the established rules guide the communal responses to the "misuse" of language? Do the rules need to be reinforced, revised, or completely reconsidered?

Questions like these help you identify an exigence for your writing. As you consider the communities you identify with, think about the language practices or attitudes toward language that have shaped your experiences within each group.

1. Make a list of the communities with which you identify most strongly. For each group, list several significant or unique language experiences that have marked your participation in that group. If the experiences were positive, explain why, providing as many details as possible. If the experiences were negative, describe the factors that made them difficult or unpleasant. Also, write down any rules—whether written or unwritten—that influence the ways in which you or other group members use language to participate in the community.
2. Choosing one or two of your communities, take photos or sketch pictures of group members speaking, writing, texting, blogging, or engaging in some other use of language. Or grab a screenshot illustrating a relevant example of the group's online communication. Whatever visual you choose should include details or features that make the community's language use compelling to examine.

3. Choose the community whose language practices or rules you want to write about and compose four or five descriptions of a problem related to language use in that community. Vary the ways you describe the problem. For example, one description might emphasize how some people are marginalized by an online community member's language practice, and another might emphasize the ways in which others in the community did or did not respond to this language practice. Another description might focus on the process by which rules for language use have been communicated (or not) to new group members, and yet another might describe what ideal seems to guide the community's online language use.

Locating an audience

For her editorial on her daughter's language education, Gabriela Kuntz had to consider various people in her audience who, while interested in issues of language and education, held a range of beliefs and attitudes about the aims of American schools in general and the place of non-English languages in education in particular. She suggests that English-only education will pull Latinos out of "their own enclaves," a logical appeal that may strengthen her support from readers who already agree with her decision. She concedes the point that "there is a definite creeping in of anti-Hispanic sentiment in this country" as a means of strengthening an ethical appeal to her critics. And she emphasizes her belief in giving her children opportunities to live free from discrimination as an emotional appeal that connects with a value held by all her readers; she hopes to convince the different people in her audience to understand more deeply the beliefs guiding her decision.

What audience should you consider for your position argument? First, you have to determine who is affected by, needs to know more about, or is in the best position to respond to the problem you're addressing. Then, you need to consider how to make that audience feel compelled to respond to the problem or to consider it in a new light. For instance, if you want to argue that your school needs to put more emphasis on developing students' abilities in non-English languages, you might consider several audiences. You could write directly to your fellow students encouraging them to make space in their schedules for modern language courses. You could write to professors, arguing for more material on international and cross-cultural communication in their courses. Or you could find out who makes decisions about major-level requirements at your school and learn more about how these decisions are made. Once you've identified the audience for your argument, you'll want to consider how you can best present the problem you're addressing: the college is not prioritizing students' development of language abilities.

The following questions can help you locate your rhetorical audience as well as identify the relationship they have to the problem you're addressing. Then, you'll be able to choose the best way to describe that problem.

1. List the names of the persons or groups who are affected directly or indirectly by the problem you're addressing.

2. Next to the name of each potential audience, write reasons that audience could have for acknowledging the existence of your problem. In other words, what would persuade these audiences that something needs to change or that they need to view the situation in a new way?
3. What actions could these audiences reasonably be persuaded to perform? What new perspectives could they be expected to adopt? In other words, consider what each audience would be able to do to resolve this problem.
4. With your audience's interests and capabilities in mind, look again at the descriptions of the problem that you composed in the preceding section on identifying an exigence. Decide which description will best help your audience feel connected to the situation as you've described it. Be open to revising your best description in order to tailor it to the audience's attitudes, beliefs, experiences, and values.

Identifying a Fitting Response

Finding a purpose and shaping a fitting response

You have explored issues of language use in the communities you identify with most strongly. You have identified a problem that you want people to think about more deeply, and you have considered who makes up your audience and how those readers are invested in the problem you'll be writing about. But what do you want to accomplish with your writing? What specific type of response do you want to invoke in these readers? For example, you might want to reaffirm readers' commitment to a cause they already support and provide them with further reasons to support their position. Or you might want to encourage readers to simply listen to and more carefully consider the perspectives of an overlooked and silenced group. Or you might want to help two seemingly different groups to realize they have common interests in relation to a particular issue. For any of these or some other rhetorical purpose, how could your writing help bring about such a response? Answering these types of questions should provide you with your purpose, which in turn will inform the specific kind of text you create.

Identifying a problem and getting others to recognize it as a problem is only the beginning of your response to your rhetorical situation. You need to sharpen your one-sentence statement of the argument you want to make and marshal sound reasons to support your position. The most effective supporting reasons are those that connect with the values, beliefs, and attitudes of your audience. For example, an argument for increased public funding for disseminating health information to language minorities might be strengthened with appeals to readers' interest in public safety, equal and open access to information, and long-term savings in medical costs, even as you acknowledge some readers' concerns over the short-term costs of providing such informational materials.

Different purposes and different audiences require different kinds of texts. For example, a lack of local resources for people who speak languages other than English might prompt you to create a newsletter that draws attention to the daily challenges these people face as well as argues for a greater public com-

mitment to addressing this problem. Community debate over an English-only policy or a bilingual education program might lead you to write a letter to the county commissioners or the school board to highlight an important aspect of the issue they may be overlooking. As these two examples suggest, once you identify your problem, audience, and purpose, you need to determine what kind of text will best respond to the rhetorical situation.

Use the following questions to help you narrow your purpose and shape your response:

1. What reasons support the argument you want to make? What evidence or examples can you provide to convince readers that each supporting reason is valid?
2. Which supporting reasons are most likely to resonate with your audience? What are the audience's beliefs, attitudes, or experiences that lead you to this conclusion?
3. What specific response are you hoping to draw from your audience? Do you want the audience to feel more confident in its current position? Do you want the audience to listen to and consider an overlooked position? Or do you want the audience to take some specific action to address the problem you're trying to resolve?
4. What is the best way to present your argument to your audience? That is, what kind of text is this audience most likely to respond to?

Your instructor (or your rhetorical situation) may prompt you to write an editorial, a narrative, a letter, or some other form of written response. Alicia Williams (whose essay begins on page 238) has strong opinions about the status of American Sign Language (ASL) as a language and became interested in how the English-only movement might affect it. As a deaf individual, she knew she could write a personal narrative such as a memoir or autobiography that would shed light on her experiences and beliefs. She could also join forces with others concerned about English-only education and start a letter-writing campaign to influence the local school board. But Alicia decided that a good first step would be to further understand how ASL, like Spanish, Tagalog, or Mandarin Chinese, is a language affected by English-only policies. She could then use a position argument to help her develop and present her thoughts for others to consider. If, like Alicia, you are prompted to write a position argument, use the following assignment as a guide.

Writing a Position Argument: Working with Your Available Means

Shaping your position argument

You are likely familiar with the form and arrangement of position arguments because you come across examples of this genre in your daily life. The introduction of an argumentative essay grabs readers' attention as it describes the

problem in a way that helps readers see how it concerns them as well as why the situation needs their attention right now. The introduction also states the thesis, which presents your argument in a single sentence or short string of sentences; you might also present supporting reasons in the introduction as a cluster of concise sentences following the thesis statement.

The body of an argumentative essay provides the major reasons supporting the argument. Here the writer not only presents the supporting reasons but also explains how each reason strengthens his or her larger argument. And, as you have already learned, the stronger supporting reasons are those that connect to readers' beliefs, values, and attitudes. For example, Gabriela Kuntz grounds much of her argument in support of English-only education on two interrelated supporting reasons: learning to speak and write only in English improves one's ability to speak the language "without an accent"; speaking "without an accent" improves one's ability to live in the United States without facing discrimination and to fully assimilate into mainstream culture. The first of Kuntz's supporting reasons projects a logical appeal, as it reinforces readers' commonsense understanding of how we learn languages (although many bilingual educators would refute this claim). Kuntz's second supporting reason creates an emotional appeal as it connects with readers' belief that all people should have an equal opportunity to succeed in life. Ultimately, the success of most arguments depends on how well the writer has identified the audience's core beliefs and values and how successfully the writer has supported her or his argument with reasons that speak to those concerns.

In addition, writers use the body of an argumentative essay to present evidence and examples that create stronger logos and ethos appeals. Writers present facts and figures, direct quotations, and brief narratives to convince readers that each supporting reason does strengthen the larger argument. For example, Juan F. Perea uses historical evidence to show that the belief that the United States should have English as its official language is long-standing. By quoting John Jay and Thomas Jefferson, Perea supports his analysis of the ways in which Latinos have been made to seem invisible in the language of government documents. Perea presents historical evidence to advance both a logical and an ethical appeal, demonstrating that he has the good sense to draw on a documented, shared history to support his argument.

The body of an argumentative essay also acknowledges and responds to counterarguments and opposing viewpoints. This rhetorical move helps writers not only create stronger logical appeals, as they address possible gaps in their arguments, but also project more convincing ethical appeals, as they show readers they are open to considering alternative perspectives on the issue. Kuntz, for example, acknowledges that "by eliminating Spanish" from her children's education, she and her husband "have also eliminated part of their heritage." She presents herself as being open to the views of English-only opponents who lament the loss of people's culture and who perceive "a definite creeping in of anti-Hispanic sentiment in this country." At the same time, though, Kuntz asserts that she's not sorry her daughter has lost the language of her heritage because, Kuntz explains, her daughter's "flawless English" has helped her to assimilate into mainstream U.S. culture. Ultimately, Kuntz shows readers she has weighed her argument against compelling counterarguments.

Finally, the conclusion of an argumentative essay reinforces the benefits that will be realized if the audience responds to the writer's argument in the intended way. Or, conversely, the conclusion may illustrate the negative situation that will result if the writer's argument is ignored.

Many writers include visuals in their arguments to help achieve their rhetorical purposes. As you draft your argumentative essay, you may want to consider whether a visual or two will strengthen your argument. Consider grabbing an Internet window that illustrates a particular form of online communication you're discussing. Create a customized language map that emphasizes your point about the need for more English-as-a-second-language learning opportunities in your community. Photograph signs, physical spaces, or individual interactions that illustrate your argument about the campus or community's openness toward language minority groups. You might even create a multimedia presentation that incorporates digital video and audio interviews to support your argument.

Checking Over a Position Argument

- ✓ There is a vivid description of the problem or issue with which the argument is concerned.
- ✓ The argument is directed toward an audience with a clear connection to or investment in the problem being addressed.
- ✓ There is a concise statement of the writer's major argument.
- ✓ Reasons that support the writer's argument are provided, and each supporting reason takes into account the audience's beliefs, attitudes, and values.
- ✓ The argument contains specific evidence—details, examples, and direct quotations—to back each supporting reason.
- ✓ The argument describes the benefits that will be achieved by responding to the writer's argument in the intended way or the negative situation that will result from ignoring it.

Student paper

In the following essay, student Alicia Williams develops her position on American Sign Language, which she believes is an authentic (live and vibrant) language with a rich history and vital present.

Alicia Williams

Professor Glenn

English 275

November 20, 2007

The Ethos of American Sign Language

The termination of the Bilingual Education Act was followed by the No Child Left Behind Act (2001), thus removing a bilingual approach from the education tracks of non-English native speakers. The loss of bilingual education has caused the political group, English First, to lobby hard for an English-only education that purports to produce truly American citizens. This, in turn, produces more momentum for the group's side project: making English the official language of United States of America. Not only does this negate the melting pot of languages in America, but it diminishes the impact of a truly unique language--American Sign Language (ASL). The drive for English-only education treats the manifestations of language through a purely verbal platform, thereby perpetuating long-held prejudices and the commonly mistaken assumption that ASL is not, in fact, a language.

Only fifty years ago did American Sign Language (ASL) receive its long overdue recognition as a distinct language, rather than being

perceived as a "hindrance to English," a "bastardization of English," or even a "communication disorder." By the end of the nineteenth century, during the rise of formal educational instruction in ASL for the Deaf, an oppositional camp known as Oralists had fervently portrayed signing by the Deaf community as a pathological version of spoken language.[1] A few even preposterously correlated deafness with low intelligence. Ironically, the husband of a Deaf woman, Alexander Graham Bell, who was the inventor of the telephone and hearing aids, was a supporter of the oralists' philosophy. He endorsed "genetic counseling for the deaf, outlawing intermarriages between deaf persons, suppression of sign language, elimination of residential schools for the deaf, and the prohibition of deaf teachers of the deaf" (Stewart and Akamatsu 242).

Oralism faced counteractions by the numerous, though less famous, people who were working for the needs of the Deaf community as its educators. They understood that ASL is requisite for a deaf person's social, cultural, and lingual needs. The Deaf community managed to keep its educational programs intact without losing ASL, though not without struggle. It was not until a half-century later, in the 1960s, that William Stokoe's linguistic analysis of ASL produced the much needed equilibrium between the

Deaf and hearing communities concerning the legitimacy of ASL. Even so, when most people talk about language, their thinking assumes communication through speaking: most classify as unconventional forms of language outside of a verbal modality. Native signers such as myself understand that our minority language must coexist with a dominant majority language, but the practice of reducing ASL to a type of communication disorder, or worse, obliterating it for the spoken English-only movement, ignores the historical presence of Deaf culture in America, as well as the key characteristics ASL shares with the evolution of languages.

ASL was derived from French Sign Language (FSL) in the early nineteenth century. Harlan Lane and François Grosjean, prominent ASL linguists, found supporting evidence for this date from "the establishment of the first American school for the deaf in 1817 at Hartford, Connecticut. . . . Its founders, Thomas Gallaudet and Laurent Clerc, were both educated in the use of FSL prior to 1817" (Stewart and Akamatsu 237). Historically speaking, David Stewart and C. Tane Akamatsu have determined that "approximately 60% of the signs in present-day ASL had their origin in FSL" (237). The modification of a parent language, such as FSL for the birth of ASL, is part of the process spoken language has undergone in its

evolution throughout history, producing our contemporary languages. For instance, the English spoken in England during Shakespeare's lifetime is not the same English spoken in America today; nonetheless, they are both of English tradition.

Another characteristic that ASL has in common with other languages is that it changes from one generation to another. Undoubtedly, spoken languages continue to change. For instance, slang words used now may not be the same when the toddlers of today are in college. ASL also experiences these changes, which is contrary to a common misconception that the signs in ASL are concrete in nature, meaning there are no changes. For example, an obsolete sign for "will/future" is conveyed by holding your right arm bent in a ninety-degree angle with your fingertips parallel to the ground. Then you move your entire forearm upwards to a forty-five-degree angle in one swift movement. The modern sign starts with an open palm touching the right jawline, underneath the ear; then the forearm moves forward until the arm is in a ninety-degree position, equivalent to the starting position of the arm in the old form. The evolution of signs is comparable to the changing connotations of various words found in the history of languages.

In the process of its shift to physical hand gestures and

appropriate facial expressions, ASL does not discard the traditional syntax of language, maintaining its legitimacy as a distinct language. The rich complexity of ASL's syntax conveys itself through designated facial expressions and specific sign constructions, demonstrating that "ASL is governed by the same organizational principles as spoken languages . . . essential differences based on the fact that ASL is produced in three-dimensional space" (Neidle 30). As every language has a syntaxical structure, so does ASL.

Despite its similarities to languages such as English, it is a mistake to think of ASL as a pathology of spoken English. Perpetuating this myth is the misconception of ASL signs as direct translations of English. ASL has rules of its own, which are not identical to those of English syntax. In English, for instance, one says, "Who hates Smitty?" but in ASL, it is signed "Hate Smitty who?" The photos in Fig. 1 show another example of how signs in ASL are not a direct translation of English, but also show how differing hand placements denote different pronouns used with the verb <u>give</u>.

Stokoe's work establishing the legitimacy of ASL spurred a movement for a bilingual approach in educating the deaf. The teaching of ASL was a top priority because of the hardship of expecting the Deaf community to acquire English as our native

Fig. 1. The photograph on the left shows the signing of "Me give to him or her," and the photograph on the right shows that of "Me give to you." (Photographs by the author.)

language, which carries a disadvantage by working on a modality inaccessible to us--hearing. In the bilingual approach, after the deaf child has attained a solid working background in ASL, some parents elect to have oral English taught as a second language. The success of English as a second language is largely subject to the individual's capabilities, which are dependent on numerous factors. My parents chose the bilingual approach in my education track at Rufus Putnam Elementary School (for the Deaf). While I maintained my fluency in ASL, I developed an efficacy at speech reading (informally known as lip reading). For instance, when I speak, I am able to convince hearing persons that I am not deaf. In my Deaf community, I always

resort to my first language--ASL. All this would not be possible if Oralism or English First were successful in a push for spoken English only.

My bilingual background has been met with fierce opposition from hearing people who believe ASL is a crutch language and that it is an antiquated solution for the Deaf community. In other words, they believe the advances of medical technology will enable researchers to develop revolutionary digital hearing aids, while aggressively diagnosing deaf children at younger ages should cause a decreasing need for ASL, which they assume is a diminished form of English. But if ASL meets all other criteria of what linguists consider a language--with the exception of the use of a vocal apparatus--how can it be called a "crutch language"? And hearing aids only amplify whatever remaining hearing a deaf person has, if any at all; they do not compensate for hearing loss. Even if a doctor diagnoses a deaf child at birth, the severity of the child's sensorineural hearing loss may be so severe that spoken language will be impractical to acquire, whereas ASL will be a better approach for the child.[2] In rare cases, adults who become deaf later in their lives find comfort in ASL, rather than English. The naturalization associated with the visual-spatial lingual framework of ASL is uniquely characteristic of the

Deaf community because it operates to their advantage, bypassing the confines of oral-aural languages. The use of a verbal apparatus in spoken languages is a natural reaction from the body possessing a functional audio-physiological system. Often this is not the case within the Deaf community; hence that is why ASL is deeply embedded in its culture and will remain the staple of its community, regardless of technology's novelty or the hearing community's desire to push for English-only education.

The most primeval function of language is to create a medium for people's desire to outwardly express themselves to others. Whatever form language may take--visually or verbally--it laid the foundation for humanity's collective identity as great storytellers. Through language we have been able to pass on stories of past heroes and enemies, warn future generations of failed philosophies, create new ideals for better living, share our aspirations and fears, even express our wonder at all that remains unknown to us. Language binds us as humans, and its diverse forms are reflected in the embodiments of its heterogeneous natives. ASL is but another paintbrush of language, and yet proof of humanity's palette of mutability.

Situations for Writers

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Notes

[1]I realize the use of the term Deaf might seem archaic, but for the purpose of this paper, it is representative of all members who psychologically or linguistically identify themselves as members of the Deaf community through ASL as their common language, regardless of their physiological hearing capacity.

[2]There are three basic types of hearing loss: conductive hearing loss, sensorineural hearing loss, and mixed hearing loss, which is any combination of the first two. All three types can make speech hard to acquire.

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Stewart, David A., and C. Tane Akamatsu. “The Coming of Age of American Sign Language.” Anthropology & Educational Quarterly 19.3 (Sept. 1988): 235-52. JSTOR. 7 Nov. 2007 <http://www.jstor.org/search>.

If your rhetorical situation does not call for a position argument like Alicia Williams's, you can consider the following other options.

Alternative Assignments

1. Compose a three- to four-page critical essay analyzing the consequences of an English language amendment. To fully understand the political, social, and cultural context in which the legislation was passed, conduct research to find print materials (newspaper articles, editorials and letters to the editor, transcripts of legislative hearings and testimony) from the time when the legislation was being considered. Use these materials to try to discern the stated and unstated goals of the advocates of the English language amendment. You also will want to conduct interviews with community leaders and local citizens as well as other primary research to determine what effects, if any, such legislation has had at the local level, such as restrictions on access to social services or implicit or explicit policies and practices in local workplaces.
2. Many supporters of English-only legislation draw attention to the costs of providing public services in languages other than English. Several opponents of English-only legislation suggest that these costs are not as significant as activists such as S. I. Hayakawa might argue; others emphasize the costs of failing to provide such services. Respond to this debate by composing a four-page investigative report that explores the specific costs associated with multilingualism in your community. Conduct research on local, state, and federal government resources in order to create strong logical and ethical appeals in your report; you might also consider interviewing local policymakers as part of your research process.
3. How do English-as-a-second-language speakers experience life on your campus or in your community? What atmosphere of linguistic diversity or homogeneity do they perceive in their daily lives, and how does this atmosphere manifest itself in their academic, professional, and extracurricular activities? Interview a student or community member who speaks English as his or her second language, and write a profile of that person that helps readers better understand how multilingual people move between languages in their daily lives and what motivates them either to maintain their abilities in their first language or to let these abilities erode.

8 Who Decides? Responding with Proposals

At Pioneer Courthouse Square, you can meet friends, buy a cup of coffee, sit and enjoy the weather, or catch the light rail. This square, in downtown Portland, Oregon, exemplifies the best kind of public space: it's centrally located, safe, beautiful, and free and open to the public. Twelve months a year, the square serves as a venue for various events, from the Senior Prom (for people 65 years and older) and Fashion Week (which previews local designers' collections) to a summer concert series and the annual Festival of Flowers. All year long, residents and visitors stand around the coffee shop, shop at the florist stand, and watch young people playing hacky sack or listen to them playing music.

Portland's Pioneer Courthouse Square is hugely successful—and it was purposefully designed to encourage the specific kinds of activities that take place there.

In fact, you could even say that the design was a top-down approach to organizing human interaction in a public space. Before the city acquired the property, it had been a department store parking lot (shown in the photo below), which served only the people shopping at a particular store and willing to pay to park their cars. In large cities such as Portland, open space like this is a precious commodity, a rarity among the tall buildings and busy streets. When such space is used to serve only a small percentage of a large population, many may wish it could be turned into something more people could use.

To transform a parking lot that served few people to a public square that serves many people, developers and city leaders first had to explain why the use of the space was somehow problematic for the city and its residents. Then, they had to propose a better use for the space, one that residents would approve. In so doing, they had to address the kinds of questions residents would be sure to ask: Who will pay for the transformation and subsequent upkeep? How will the new use of the space improve our lives? How long will the project take to complete? Where else will people be able to park? The developers and politicians had to create proposals that explained the exigence, defined the situation as problematic, offered various solutions, and explained which of those solutions were the most feasible and effective.

Proposals are a common response to this question: How can something be improved? But that simple question leads to a number of other questions: Why is something a problem in the first place? What are viable solutions to the problem? Why is one solution better than others? What will it take to enact the best solution? Who will be affected by this solution? This chapter will challenge you to respond to these questions rhetorically as you identify or create exigencies in your own surroundings.

Real Situations

You do not have to be from Portland to understand the concept of public space. Even if you are not familiar with the term, you are familiar with such places. Whether you are from a large city, a small town, or a rural environment, you are conscious of the way public space is used. You know how to use the parks, malls, streets, sidewalks, fairgrounds, stadiums, forests, game lands, beaches, river fronts, and other public spaces. You understand how human interaction is organized at those places, whether people gather to watch the sights (passersby or a scenic attraction) or experience the space individually (noon-time churchgoers, for instance, who sit quietly in a pew). Whether you use public transportation, drive your car, or walk, you know how to get to those public spaces—and home again—using means of public access: highways, streets, sidewalks, or trails.

Ever since you were a little child, you have inhabited public space. Whether you were taking turns on the playground equipment, waiting in line at the bus stop, or walking to school, you knew how to use the space, sometimes choosing to do so according to the rules for that space, sometimes not. By now, you are well accustomed to using public space of all kinds.

But not all uses of public space are planned for; no doubt, you are also aware of the ways uses emerge. From the bicycle messengers who dart between parked and moving cars and kids who take shortcuts across a school lawn to the hunters who blaze a trail through a state game land—systems of use emerge rather than conform to plans.

Take a look at the photographs on this page. Like many small college towns in the Midwest, Wooster, Ohio, has both rural and urban features. The first photograph shows a winding road through a residential section of town. The fairly narrow road provides access to driveways and a place for children to play, as the "Watch Children" sign indicates.

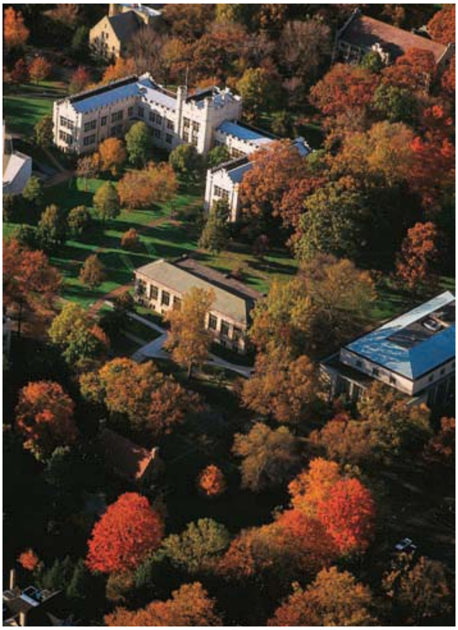
The photograph of downtown Wooster shows more direct planning than in the residential neighborhood. Main Street is a well-paved, two-lane street with on-street parking. It also has stoplights and streetlights. Notice, too, how much taller and closer together the buildings are.

Residential section of Wooster, Ohio.

Downtown Wooster, Ohio.

The College of Wooster is another kind of public space in Wooster, Ohio. Notice the shape and height of the various campus buildings. Notice, too, the pathways among the buildings.

The next photograph was taken on the corner of Bleecker and Sullivan Streets in New York City's Greenwich Village, which is the hometown of many people. You can see signs, traffic lights, store fronts, and parallel parking spots, all of which indicate planning of how people are supposed to use the public space. Notice that the buildings allow for higher-density living than those in downtown Wooster.



College of Wooster, Wooster, Ohio.

In city suburbs, public spaces have been made to look as nonurban as possible. In the photo of an apartment complex on the next page, notice how a greenbelt takes the place of asphalt. Trees line the walkway, and bushes surround the buildings. The landscaping gives the complex a peaceful, tranquil look—far different from the action seen on the New York City street. Yet, this space could be considered high density, since it houses multiple families in a relatively small area. In some ways, the occupants live as close together here as their counterparts do in Greenwich Village.

Corner in Greenwich Village, New York City.

Suburban apartment complex with greenbelt.

Many of us live or have lived in a suburban development, which offers yet another type of public space. The photograph below shows a well-paved street with single-family houses, a series of curbside mailboxes, and two sets of abruptly ending sidewalks. You might notice, too, the garages, the fence, the backyard deck, and the small trees—details that provide specific information about the way public space is used in the suburbs.

Suburban street with single-family residences.

Describing Public Spaces

1. Working with a classmate or two, choose two of the photographs in this section and make a list of specific details about the public space. What details can you discern that have not been mentioned in the text? Be prepared to share your answers with the rest of the class.
2. How many and what types of people use each of the spaces you chose? At what times of the day (and night) do they use that space? How long are they in that space? How do they get there? Where can they go to from that space?
3. How is each of these public spaces defined? What physical, geographical, and material boundaries define each of them? Be prepared to share your answers with the rest of the class.
4. Make a list of the things people can do in each of the spaces. Which of these uses of space seem to be encouraged by the way the space is planned?
5. What are the physical limitations on people's use of each of these spaces? What limitations are placed on children who want to play, people who want to walk for pleasure or to a destination, families who need a carton of milk and a loaf of bread, automobile drivers, people without automobiles, bicyclists, and parents with small children?
6. Translate one or more of these limitations into a one-sentence problem.
7. What solution can you imagine for the problem you stated? What specific action could be taken to resolve the problem? What money, time, or cooperative effort is necessary to the success of such an action?

Community Connections

1. Look again at the photographs in this section. Which of them seem familiar to you? In other words, have you ever used the kind of public space in downtown Portland, a small college campus, an urban neighborhood, an apartment complex, or a suburb? How did you use the space? And how did your use of public space change from place to place? Be prepared to share your answers with the rest of the class.
2. In which of the public spaces shown in the photographs would you most like to spend a Saturday night? How many Saturday nights would you like to spend there? Why?
3. Which of the spaces would you most like to live near? When and with whom? What are the positive and negative aspects of living in each of these settings? Be prepared to explain to the class why you prefer one of the settings.
4. Select a public space that is near where you live. If you could change just one thing about that space, what would it be? How could that space better accommodate your needs and desires? (Consider, too, the other people whose needs and desires would be accommodated as well.) Be as specific as you can about your proposal for improvement as well as the potential audience for it.
5. Account for the money, time, and cooperative effort that would be required for your proposal to be feasible.

Real Responses to Real Situations

This section features responses from four writers who used their available means to try to resolve an exigence surrounding the use of public space. As you explore their responses to situations that may be unfamiliar to you, ask yourself if what they have to say relates in any way to the public spaces you know well.

Planning the spaces where we live

One of the most powerful people of the twentieth century was Robert Moses (1888–1981), who single-handedly reshaped New York City. Son of German-Jewish parents, both of whom had fulfilled their own aspirations, Moses grew up in New Haven, Connecticut, and graduated with honors from Yale University, got a master's degree at Oxford University, and finally earned a PhD in political science from Columbia in 1914. He developed his own theory of public service, one based on merit not croneyism, a theory that helped propel his meteoric rise in a city that had tired of Boss Tweed and the Tammany Hall corruption. (William Marcy Tweed chaired the Democratic Party of New York County and headed the Tammany Society, an organization that controlled New York City politics for nearly a century.)

New York City provided Moses with a venue for pairing his strong work ethic with his aggressive progressivism, a social reform philosophy that aimed to reinstate political democracy and economic individualism and to eradicate slums and alleviate poverty. Before long, he was City Park Commissioner, City Construction Coordinator, and a member of the City Planning Commission, three powerful public service positions that would allow him to fulfill his dream of reshaping the city through a system of integrated planning. Besides creating a highway system to crisscross all five boroughs of New York City, Moses reinvigorated the city's park system, transforming rundown parks and overgrown open spaces into inviting, often beautiful spaces for families to spend time in. He and his team of engineers and architects took control of abandoned industrialized areas and trash-laden oceanfront stretches as well, replacing them with affordable housing, public parks, and decent beaches. In many ways, Moses made the city of New York accessible to people of all social ranks and ethnic backgrounds. In *Working for the People*, his first-person account of public service, Moses described the city he helped to build.

Robert Moses

Excerpt from Working for the People

Here are a few examples of progress in the field of municipal construction which some visitors may overlook: They should note the emerging new neighborhood patterns along the East and Harlem rivers in Manhattan—parks, parkways, housing, the United Nations headquarters, on what was until recently a shambles, revising adjacent real estate values; the rebuilding of Astoria, across the river; the Triborough Bridge system, the Brooklyn Civic Center; Flushing Meadow Park and its burgeoning environment, with the corridors beyond it extending

through Kissena and Cunningham parks to Alley Pond in Queens Borough.

Those interested in the new city that is emerging should note the vast reclamation areas in Queens, Brooklyn and Staten Island, the West Side and Henry Hudson [Parkway] renovations with their widespread repercussions and influences; the gradual reduction of slums in every borough; the salvaging of all of Jamaica Bay and its frontage; the great Soundview, Ferry Point, Whitestone, Rockaway and Clearview park projects; the many constructive achievements of the Port of New York Authority; the reconstruction of our museums; new schools and hospitals and health centers; the many modern city buildings housing courts, libraries and countless other services.

We would not expect visitors to appreciate our prodigious sewage disposal systems, the pure Delaware upland water supply flowing down by gravity. Our own citizens do not fully appreciate these things or what they represent in the way of hard work on the part of little-known people in the public service. What business, industry, trade, and the arts and professions have done within this framework of municipal improvements is most impressive of all.

"We are rebuilding New York . . ."

Local critics who refer mournfully to the exodus of industry from the city talk nonsense. They never see the new plants in the southeast Bronx, trucking in Williamsburgh, and the amazing waterborne commerce of Newtown Creek and the Gowanus Canal. We have had something of a waterfront mess, but it is being cleared up and I doubt if other ambitious ports will draw away our shipping.

We are rebuilding New York, not dispersing and abandoning it. The city spreads into the suburbs, to be sure, and that, within bounds, is what should happen. The process, however, needs no speeding up. It requires no compulsion. It demands no metropolitan supergovernment by ambitious regional planners.

The material, psychological, sociological, and political ramifications of planning public space are many. Robert Moses was not hesitant to make decisions and live with the consequences of those decisions. He identified a problem and offered himself and his ideas as the proposed solution. One such problem was the difficulty many New York City residents had in traveling among the city's boroughs, several of which are separated by water. In the 1930s, residents in Queens who wanted to travel to The Bronx had to cross over to Manhattan first, adding to traffic congestion in the city streets. In 1932, Moses resurrected plans for the Triborough Bridge, which is actually three bridges connecting The Bronx, Manhattan, and Queens. When it opened in 1936, the Triborough Bridge ushered in a new age, making travel to the suburban parks and southern shorelines much easier for many city residents. Today, it remains a vital artery for New York City commerce.

Moses's reputation as a civic force was chronicled daily in the *New York Times* from the 1930s throughout the 1960s, but some other accounts of his career have not been celebratory. In particular, Robert A. Caro's *The Power Broker* describes Moses as a man who eventually deployed his system of integrated planning to

Triborough Bridge from Manhattan, one of Robert Moses's projects.

overpower the interests of the working poor, destroying neighborhoods to serve the interests of the automobile and the upper-class people who could afford it. Although Moses repeatedly espoused uncompromising devotion to the lower classes, Caro writes that Moses "never forgot that the lower classes were lower."

One of Moses's most impressive accomplishments, the West Side Improvement Project (the Hudson River Parkway and Riverside Park), serves as a case in point. According to various newspaper reports cited by Caro, the project "gives the island not only a new major highway and a new shore line along part of its length but park and . . . playgrounds" and "all that has been unsightly along the Hudson—the railroad, the ash dumps, the coal yards—has been swept away or completely disguised." These reports were true—as far as they went. Like all of Moses's projects, the West Side Improvement Project benefited many people, but not the most vulnerable residents of the city.

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Analyzing the Rhetorical Situation

As the excerpts in this section demonstrate, Robert Moses was a complex man. The following questions ask you to consider Moses and his work in terms of the elements of the rhetorical situation. You'll want to reread the excerpts carefully before answering.

1. Who might be the intended audience for each excerpt? How do the audiences for the excerpts differ? What textual evidence can you provide to support your answers? Be prepared to share your answers with the rest of the class.
2. Is the purpose of each excerpt evident? If so, what is it? How do the excerpts differ in terms of purpose? And how does each purpose correspond to the intended audience? Again, be prepared to share your answers with the rest of the class.
3. To what exigence might each writer be responding? (Keep in mind that these works were published in 1960 and 1975.) How does each piece of writing work to resolve that exigence? Who holds the power to resolve or affect the resolution of that exigence?
4. How does each writer draw on the rhetorical appeals of ethos, logos, and pathos? Cite passages from the text in order to support your answer.

Public space as emerging space

As you realize by now, Robert Moses's reputation as a city shaper ebbed and flowed. He held sway over New York City's planning for nearly thirty years, but by the middle of the twentieth century, his plans were being met with opposition, from the same people whose neighborhoods he wanted to "improve." Moses's belief that cities were created by and for traffic infuriated those who believed that cities should be planned to facilitate the intricate networks of contact, support, and diversity that neighborhoods provided. The turning point of Moses's power may have been the showdown he had with the residents of Greenwich Village in the 1960s; the opposition was led by Jane Jacobs (1916–2006), whose own theory of public space—that the city itself is more important than "moving traffic"—struck at the heart of Moses's basic theory.

In *Working for the People*, Moses wrote that "New York is too big for village intimacies, small-town fellowship and cracker-barrel town meetings." In contrast, Jacobs argued that those "village intimacies" are exactly what keep a city alive. In her response to what she considered to be short-sighted city planning, *The Death and Life of Great American Cities*, she claimed that observing how cities really function "is the only way to learn what principles of planning and what practices in rebuilding can promote social and economic vitality in cities, and what practices and principles will deaden these attributes." In what was to become a classic text of city planning, Jacobs recounted some costly and tragic decisions that were made in the name of progress, alluding to all the public works that Moses had supervised.

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Jacobs detested the so-called improvements that Moses and other planners and developers made to New York City, as well as Boston, Seattle, and other big cities. (Later in her life, however, she praised Portland, Oregon's city center, with its balance of residents, retailers, sidewalks, and public transportation.) In her response to the short-sighted, traffic-oriented city planning of New York, she wrote at length about the importance of sidewalk public contact, which carries inestimable power in counteracting segregation and racial discrimination. A well-used street, according to Jacobs, is apt to be a safe street, where people meet and greet one another, quickly send important information over an extraordinary web of contacts, assimilate children into their daily lives (and therefore protect them), and naturally sustain a system of community surveillance. Wide sidewalks, city parks, small blocks, a mix of old and new buildings (which allows both commercial use and a socioeconomic diversity of tenants), and a concentration of people—including public characters—are the ingredients for a healthy city. Diversity of every kind—not replicable parks, monotonous highways, and a sweep of new buildings—is what continually nourishes city life.

Believing that cities should bring people and buildings together, not drive them apart, Jacobs galvanized the inhabitants of several neighborhoods, leading a successful opposition to Moses's proposed expressway through Washington Square in Greenwich Village. In doing so, Jacobs became the "public character" that she argued was so crucial to the life of any city. She used the sidewalk, storefronts, and other public spaces to become familiar to all Village residents as well as a conduit of information among them. Thus, Jacobs's theory of public space highlights a bottom-up, emergent system, which evolves from the ways inhabitants already use the space. Moses's system, on the other hand, is a top-down, planned system that requires people to rethink the ways they use public space.

Adina Levin

Ants and Jane Jacobs

In "Death and Life of American Cities," Jacobs writes about the lively, crowded, haphazard streets of her Greenwich Village neighborhood, and compares them to the planned high-rise developments and efficient elevated highways of her nemesis, developer Robert Moses.

In the 50s and 60s, developers like Moses swept into run-down urban neighborhoods bearing a vision of "cities of the future," demolished the houses and stores, and replaced them with sterile projects that turned into slums worse than the neighborhoods they replaced.

Jacobs explains why the organically grown neighborhoods are better than the planned developments. The variety of newer and older

Real Responses

structures [helps] the neighborhood support a diverse population—elderly folks on pensions, young folks starting out, families with children. The mix of commercial and residential properties helps keep the neighborhood safe, since the neighborhood is populated day and night, weekdays and weekends. The sidewalks and front porches enable people to stroll, chat, and look out for each other. By contrast, the uninviting plazas and parking lots surrounding high-rise buildings are often deserts where the ill-intentioned can prey on the unwary without being observed.

Simply by observing local norms, people extend the neighborhood by inviting their elderly parents to move in, buying and upgrading a ramshackle storefront, and sweeping their walk. These activities aren't centrally planned, individuals don't get permission to do them, and, in sum, they add up to pleasant and safe neighborhoods.

But looking at Greenwich Village as an example of ant-like emergent behavior misses a lot of the story.

There is a large substrate of social and cultural structures that enable these unplanned activities to create a pleasing and diverse order. The neighborhood has sewers and clean running water. Without these, the city neighborhood would harbor endemic infectious diseases. There is a fire department which protects the block if a single house catches fire. There are people with the technical and project-management skills required to design and repair plumbing, heating, and electrical systems.

"... it's important to think about the ordered infrastructure patterns ..."

A colony of ants couldn't create Greenwich Village. Neither could a tribe of hunter-gatherers. There are underlying levels of infrastructure—some of which require planning—in order to enable the higher-level decentralized behavior.

In order to facilitate decentralized, unplanned human systems that work, it's important to think about the ordered infrastructure patterns—like sewer systems, and ordered nodal activities—like designing an electrical system—that are needed to enable the larger unplanned pattern to emerge.

Analyzing the Rhetorical Situation

1. What is an emergent system, and how does it relate to the development of a city, town, or neighborhood? You may want to draw on your own hometown or neighborhood for examples.
2. What evidence do Robert Moses and Jane Jacobs provide that emergent systems are good or bad? Who is the audience for each of these excerpts?
3. What problem or exigence does Jacobs address? Who can resolve or effect the resolution of that problem?
4. What is Jacobs's proposal for resolving the problem? What action does she want her audience to take?
5. How does Jacobs use ethos, pathos, and logos to build the argument in her proposal? (Provide textual evidence to support your answer.) On which of the rhetorical appeals does she most rely? Be prepared to share your answer with the rest of the class.

6. How does Jacobs evaluate the feasibility of her proposal in terms of the necessary time, money, and people? Provide textual evidence to support your answer.
7. What exigence prompted Adina Levin's response to Jacobs's theories? In what ways is Levin helping to develop the conversation about city planning?

Community Connections

1. Write for ten minutes about your response to Jacobs's opinions. How do her arguments coincide with or diverge from your experiences in a town or city you know well?
2. Now do the same for Moses: how do his arguments coincide with or diverge from your experiences in a town or city you know well?
3. Is it true that cities are built for traffic? Draw on your experience (as a driver or pedestrian) in cities you have inhabited or visited to support your answer.
4. What infrastructure can you identify in a town or city where you have lived? Who do you think planned it? Or was it unplanned?
5. Write for ten minutes about the causes or the consequences of the infrastructure you identified in question 4. Be prepared to share your response with the rest of the class.
6. Given your experiences, what is your definition of a livable city? What elements constitute that sort of city? What are the sources of those elements? Write for ten minutes and be prepared to share your answers.

Proposals: A Fitting Response

As the readings in this chapter illustrate, public spaces, by their very nature, are of concern to more than just the individuals involved in designing them. What the spaces allow or don't allow and whom they serve or exclude are issues that create a need for conversation. To consider such issues and set forth their own visions, many writers offer proposals, which can be distributed to the intended audience in a variety of ways.

A proposal for Ground Zero

After the terrorist attacks of September 11, 2001, Ground Zero became one of the most famous public spaces in the world. The gaping hole, former site of the World Trade Center, was an eyesore, to be sure. Worse than that, it was a constant reminder of horror, not only on the day both towers collapsed but also on the day of the bombings some eight years earlier. Private citizens and civic

leaders quickly agreed that the crater in lower Manhattan was a problem calling for a solution. In other words, Ground Zero presented an exigence.

Agreeing that the site provided a problem was easy; agreeing on exactly what to do about that problem took longer. After extensive deliberation, the people of New York City decided to take specific action, to erect a memorial on the site that would meet four basic requirements: recognize each individual who was a victim of the attacks, provide space for contemplation, create a unique and powerful setting, and convey historic authenticity. In addition to honoring the dead (in lower Manhattan, Washington DC, and Shanksville, Pennsylvania) and the grieving, the memorial was also to celebrate heroism, international compassion, and the enduring values of democracy—"without establishing any hierarchies." The memorial's design would be chosen from proposals submitted to judges who would decide which was most appropriate.

Michael Arad and Peter Walker's proposal, "Reflecting Absence," was one of eight finalists, ultimately winning the competition. As you read their proposal, notice the ways in which they address each element of their rhetorical situation: exigence, audience, purpose, fitting response, and available means. Notice, too, how they meet the requirements of any proposal: they (1) define the problem and the solution; (2) supply convincing arguments to support their design; (3) account for the feasibility of their design (a more detailed feasibility report accompanies the final plan); and (4) defend their proposal from potential objections.

Artist's rendering of World Trade Center Memorial.

Michael Arad and Peter Walker

Reflecting Absence

This memorial proposes a space that resonates with the feelings of loss and absence that were generated by the destruction of the World Trade Center and the taking of thousands of lives on September 11, 2001 and February 26, 1993. **[1]** It is located in a field of trees that is interrupted by two large voids containing recessed pools. The pools and the ramps that surround them encompass the footprints of the twin towers. A cascade of water that describes the perimeter of each square feeds the pools with a continuous stream. They are large voids, open and visible reminders of the absence.

The surface of the memorial plaza is punctuated by the linear rhythms of rows of deciduous trees, forming informal clusters, clearings and groves. This surface consists of a composition of stone pavers, plantings and low ground cover. Through its annual cycle of rebirth, the living park extends and deepens the experience of the memorial.

Bordering each pool is a pair of ramps that lead down to the memorial spaces. Descending into the memorial, visitors are removed from the sights and sounds of the city and immersed in a cool darkness. **[2]** As they proceed, the sound of water falling grows louder, and more daylight filters in from below. At the bottom of their descent, they find themselves behind a thin curtain of water, staring out at an enormous pool. Surrounding this pool is a continuous ribbon of names. The enormity of this space and the multitude of names that form this endless ribbon underscore the vast scope of the destruction. Standing there at the water's edge, looking at a pool of water that is flowing away into an abyss, a visitor to the site can sense that what is beyond this curtain of water and ribbon of names is inaccessible. **[3]**

The names of the deceased will be arranged in no particular order around the pools. After carefully considering different arrangements, I have found that any arrangement that tries to impose meaning through physical adjacency will cause grief and anguish to people who might be excluded from that process, furthering the sense of loss that they are already suffering. **[4]**

The haphazard brutality of the attacks is reflected in the arrangement of names, and no attempt is made to impose order upon this suffering. The selfless sacrifices of rescue workers could be acknowledged with their agency's insignia next to their names. Visitors to the site, including family members and friends of the deceased, would be guided by on-site staff or a printed directory to the specific location of each name. For those whose deceased were never physically identified, the location of the name marks a spot that is their own.

In between the two pools is a short passageway that links them at this lower level. A single alcove is located along this passageway, containing a small dais where visitors can light a candle or leave an artifact in memory of loved ones. Across from it, in a small chamber,

[1] The problem—how to honor the grief and loss of life surrounding these two historic days—is stated.

[2] Here Arad and Walker are aware of multiple audiences: the people who will visit and interact with the World Trade Center Memorial *and* the panel of judges.

[3] In this paragraph, Arad and Walker respond directly to the primary audience of judges and the memorial guidelines published by the Lower Manhattan Development Committee—an important element of the rhetorical situation for this proposal—by indicating how their design will encourage quiet reflection while reflecting the enormity of the losses.

[4] In anticipation of possible objections to their plan of listing victims' names randomly, Arad and Walker argue that alternative arrangements of the names in a purposeful pattern or order might cause hurt to some families and survivors. Their random arrangement is in keeping with the memorial guidelines, which caution against hierarchies.

visitors might pause and contemplate. This space provides for gatherings, quiet reflection, and memorial services.

Along the western edge of the site, a deep fissure exposes the slurry wall from plaza level to bedrock and provides access via a stairway. Descending alongside its battered surfaces, visitors will witness the massive expanse of the original foundations. The entrance to the underground interpretive center is located at bedrock. Here visitors could view many preserved artifacts from the twin towers: twisted steel beams, a crushed fire truck, and personal effects. The underground interpretive center would contain exhibition areas as well as lecture halls and a research library. [5]

[5] These final paragraphs provide essential information addressing the challenges of memorializing the World Trade Center victims—and the feasibility of the design.

In contrast with the public mandate of the underground interpretive center is the very private nature of the room for unidentified remains. It is situated at bedrock at the north tower footprint. Here a large stone vessel forms a centerpiece for the unidentified remains. A large opening in the ceiling connects this space to the sky above, and the sound of water shelters the space from the city. Family members can gather here for moments of private contemplation. It is a personal space for remembrance.

The memorial plaza is designed to be a mediating space; it belongs both to the city and to the memorial. Located at street level to allow for its integration into the fabric of the city, the plaza encourages the use of this space by New Yorkers on a daily basis. The memorial grounds will not be isolated from the rest of the city; they will be a living part of it.

What Makes It a Proposal?

The following questions are ones you should consider when thinking critically about any proposal. For now, try applying them to the proposal by Michael Arad and Peter Walker to determine how closely those writers followed the conventions for proposals.

1. Does the writer define the problem in such a way that others will recognize it as a problem? Is the problem one that affects people other than the writer?
2. Does the description of the problem have an impact on the solution offered by the writer? Does it affect how the writer deals with objections and practical concerns?
3. Has the writer demonstrated a good understanding of how the problem affects the audience and other people and of how people will be affected by the solution?
4. Does the solution seem feasible?
5. What does the solution ask of the audience? Is the requested action explicit or merely implied?

Guide to Responding to the Rhetorical Situation

Understanding the Rhetorical Situation

Identifying an exigence

Consider some public spaces you know: the mall, the campus, a local park, a town square, a suburban green belt, a public library, a parking lot, a train or bus station. Are any of these spaces a site of contention among different groups? Are any of them used in ways the planners likely did not intend? Are some "misuses" more acceptable than others? Are any of the public spaces underused as the result of poor design, limited accessibility, or lack of publicity? You might observe skateboarders practicing their stunts on the walkways surrounding the local courthouse, for example. Does their practice interfere with pedestrians? Do the skateboarders have access to other practice spots? Is the city or town liable for injuries, to either the skateboarders or pedestrians?

Questions like these help you identify an exigence for your writing. As you consider the public spaces familiar to you, think about the experiences you have had there. Perhaps you have witnessed skateboarders—or some other group of people—being asked to stop what they are doing or to leave. Maybe you have felt unsafe in a particular space at particular times of the day or night. Or maybe you have had a wonderful experience, and you want others to be able to enjoy it, too.

1. Make a list of public spaces with which you are familiar. For each space, list the experiences you have had there. If the experiences were positive, explain why, providing as many details as possible. If anything could have made the experiences better, explain how. If the experiences were negative, describe the factors that made them difficult or unpleasant. Write down as many contributing factors as you can: the shape of the space, the number of people in the space, the posted rules for the space, and so forth.
2. Choosing one or two of the spaces you've listed, sketch pictures of the location(s), with labels that name and describe key features. Or take photos of the location(s) from various vantage points, paying particular attention to the features you find most intriguing.
3. Choose the public space you would like to write about and compose four or five descriptions of a problem you see in the space. Vary the ways you describe the problem. For example, one description might emphasize one group of people who are affected by the problem, and another might emphasize a different group. Another description might focus on the physical dimensions of the space, and yet another might identify uses the space seems to promote or prohibit.

Locating an audience

For their proposal for the WTC memorial, Michael Arad and Peter Walker had to consider two audiences: the judges who would choose the winning proposal and

the people who would eventually visit the memorial. The structure and language of their proposal, then, conformed to the guidelines established by the judges, while their design also considered the social and personal concerns of the public.

What audience should you consider for your proposal? First, you have to determine who is in the best position to help you resolve the problem you've defined. Then, you need to consider how to make that audience concerned enough about the problem to consider your solution. For instance, if you think your town needs a skatepark, you'll need to find out what government agencies or officials make decisions about park space. Once you have that information, you'll consider how you can present the problem you've identified—lack of a public skate park—to this audience.

The following questions can help you locate your rhetorical audience as well as identify the relationship they have to the problem you've identified. Then, you'll be able to choose the best way to describe that problem.

1. List the names of the persons or groups who are in the best position to help with your problem. This step may require some research and some legwork.
2. Next to the name of each potential audience, write reasons that audience could have for acknowledging the existence of your problem. In other words, what would persuade these audiences that something needs to change?
3. What actions could these audiences reasonably be persuaded to perform? In other words, consider what each audience would be able to do to address the problem.
4. With your audience's interests and capabilities in mind, look again at the descriptions of the problem that you composed in the preceding section on identifying an exigence. Decide which description will best help your audience feel connected to the public space in question and invested in improving it. At this point, it may be necessary to revise your best description to tailor it to your audience.

Identifying a Fitting Response

Finding a purpose and shaping a fitting response

You have explored features of a public space with which you are well familiar. You have identified a problem with the design or use of that public space, and you have considered who makes up your audience and how they might help solve the problem. But what do you want to accomplish with your writing? How could your writing help bring about the change you want to see? Answering these questions should provide you with your purpose, which in turn will inform the specific kind of text you create.

Identifying a problem and getting others to recognize it as a problem is only the beginning of your response to your rhetorical situation. You also need to identify and support a suitable solution to the problem. Your solution should consider the information you gathered about your audience, such as the

limitations of their position. It should also be feasible in the sense that it provides an efficient and cost-effective way to go about making a positive change.

As you know, different purposes and different audiences require different kinds of texts. For example, if a local shopping center doesn't provide enough accessible parking spaces for patrons with disabilities, you might write a letter of complaint to the owner. The threatened closing of a favorite coffee shop to make way for a chain restaurant might prompt a narrative essay that describes your experiences at the old hangout and evokes feelings of nostalgia in readers. Neither of these situations calls for the kind of extended, formal proposal that Arad and Walker submitted for the Ground Zero memorial. The point is that once you identify your problem (exigence), audience, and purpose, you need to determine what kind of text will best respond to your rhetorical situation.

Use the following questions to help you narrow your purpose and shape your response:

1. How would you efficiently and effectively solve the problem you've identified?
2. What would this solution require of your audience?
3. Are you asking your audience simply to support your solution or to perform a particular action?
4. What is the best way to reach this audience? That is, what kind of text is this audience most likely to respond to?

Considering your proposal's acceptability and feasibility

The next step has to do with two concepts that are particularly important to proposals: acceptability and feasibility. Audiences are more likely to be persuaded by solutions that make responsible use of resources and that benefit some group rather than just a few individuals. Once you have identified and defined the problem for a particular audience, one that can affect the resolution of the problem by showing support or giving permission or by working on the solution, you can begin to consider the acceptability and feasibility of your proposal.

1. What resources—time, money, and human effort—are needed to accomplish the solution you're proposing? Write about each of these needs separately: time, money, and human effort.
2. What positive consequences will follow from your proposed solution? List them.
3. What examples can you provide of other instances where your proposed solution (or a similar one) has had positive results?
4. What logistical challenges does your solution face? List them.
5. What can be done to address each of these challenges?

Your instructor (or your rhetorical situation) may prompt you to write a letter or a narrative or some other form of written response. Rupali Kumar, the student whose proposal for creating a play area at her temple appears on pages 272–279, might have decided to write a letter to an appropriate person or committee in response to the child's accident that was her exigence. Given her

rhetorical context, she also could have composed a prayer for the child's speedy recovery. But, as she notes, the accident pointed to a larger problem—one that affected all members of the temple community. After thinking about possible solutions and their feasibility, she decided to write a proposal that presented a specific plan and described its advantages. If, like Rupali, you are prompted to write a proposal, use the following assignment as a guide.

Writing a Proposal: Working with Your Available Means

Shaping your proposal

As you have probably figured out, a proposal is arranged much like an argument. The introduction provides enough background information to describe and define the problem (perhaps in terms of its causes or consequences), states your thesis, which conveys the essence of your proposed solution, and establishes your ethos. Michael Arad and Peter Walker, for example, begin their proposal by citing "the feelings of loss and absence" to which their memorial will respond, thereby establishing common ground with their readers. They go on, in the first paragraph, to describe the key elements of their plan, using words such as "voids" and "footprints" to echo the theme of loss and absence. In doing so, they skillfully combine an appeal to logic with an appeal to emotion.

The body of a proposal provides supporting evidence for your proposed solution, particularly in terms of its consequences or results. The shape and content of your overall argument help establish your logos. In addition, the body accounts for the feasibility of the proposed solution in terms of time, money, and human effort. In other words, what resources are necessary for implementing your solution? What needs to be done first, second, and next? How much time will it take? How much will it cost? Who needs to do what? And when?

The body of a proposal also acknowledges possible objections and criticisms (whether they have to do with the disadvantages of your solution, the superiority of another alternative, or the costs) by including a point-by-point defense of the solution. Successful proposals often discuss trade-offs in this section. Arad and Walker, for example, use the body of their proposal to discuss their decision to place the names of the dead in no particular order around the memorial. Using the rhetorical method of comparing and contrasting, they tell why they do not want to use some traditional system for organizing the names (such as alphabetical or by affiliation)—because it would create a type of social hierarchy, one in which certain groups of people appeared "more important" than other groups. Thus, their solution trades convenience for egalitarianism. Although people looking for a particular name will have to consult a directory, the memorial establishes the victims' identities as human beings first and foremost.

Finally, the conclusion of a proposal predicts the positive consequences or improvements that will result from the proposed solution. Also, it's in the con-

clusion that you'll want to make an emotional connection with your audience, using the rhetorical appeal of pathos. Your goal is to identify your solution with the interests of your audience. Arad and Walker's conclusion ends with this sentence: "The memorial grounds will not be isolated from the rest of the city; they will be a living part of it." By alluding to their audience's desire for the dead to live in the collective memory, the writers connect their solution to the audience's interests.

Many successful proposals include visuals. As you consider your available means, you may want to think about whether a visual or two will strengthen your argument. Consider sketching what the public space will look like after the improvement you're proposing. Graphs and charts that lay out expenses can demonstrate that you've done your research and can provide readers with a better sense of what will be expected of them or the community.

Checking Over a Proposal

- ✓ There is a clear, identifiable problem that the proposal seeks to resolve.
- ✓ This problem is of concern to a significant number of people.
- ✓ The proposed solution will resolve the problem in a way these people will find acceptable.
- ✓ The proposal contains specific details about the costs and benefits of the solution.
- ✓ The proposal is directed to the appropriate audience and demonstrates a good understanding of that audience's needs and interests.
- ✓ The proposal clearly explains the steps or processes required to enact the solution.

Student paper

In the following essay, student writer Rupali Kumar proposes specific improvements to the Sri Venkateswara Temple.

Kumar 1

Rupali Kumar

Professor Enoch

English 215

29 February 2007

Baal Leela[1]

It is quite common to see Srinivas Charyulu, the very lively and animated son of our priest, running around in the Sri Venkateswara Temple (SVT) parking lot. Surely he has to expend his abundance of energy somehow! However, things took an unfortunate turn last year, when the five-year-old collided with a parked car at his top speed. The sight of tiny Srinivas in a full-leg cast is one that the temple community will not soon forget.

Srinivas's case is not an isolated one. Our temple is regularly filled with dozens of equally active children. When these small devotees are not busy in music lessons or Sunday school, they are naturally inclined to play. Inside of the SVT, I often see kids tossing footballs in the small auditorium, chasing each other through the halls, and congregating in the coat closet. When it suits them, they venture outside to engage in parking lot Frisbee games and snowball fights on unfenced hills overlooking the road.

And naturally, the children's behavior is a source of constant

tension for the parents and other adults. Some complain that the kids are treating the temple as their playground; they are being too noisy, congesting the halls, breaking ceiling tiles, denting cars with their Frisbees, and disrupting prayer services and important meetings. Most of all, many adults fear that children will suffer injuries like Srinivas's, or worse.

Therefore, many of the temple's adults are of the opinion that the children must be controlled. To prevent ruckus and injury in the temple, they believe that children's wild behavior must be stopped. They argue that parents ought to be more responsible and force their children to sit quietly, because after all, the temple is a place to pray, not a place to play.

I respectfully disagree with this opinion. Anyone well-acquainted with Sri Venkateswara Temple knows that it is more than merely a place to pray. It is a center for social interaction and therefore should allow for interaction among children as well as adults. Furthermore, it is as difficult as it is inappropriate to prohibit children from playing. In my experience with the SVT children, most of them equate being at the temple with having fun with their friends. Attempts to force children to behave contrary to their playful nature are usually

unsuccessful. Thus, such an approach is ineffective in stopping the incidence of disruption and injury.

In its place, I propose an alternative solution: the creation of designated recreational areas for children in and outside of the temple. First, a portion of the temple's outdoor property must be designated for children to play on. Ideally, this area should be distant enough from the temple building to prevent children from breaking windows, yet close enough to be conveniently accessible from the building. It should be distant enough from the parking lot to prevent children from interfering with traffic flow, damaging cars, or having accidents like Srinivas's. Furthermore, this area should be fenced in or otherwise contained to avoid accidents such as those that might occur on the unfenced hills that the children currently play on.

Taking into account these factors, I find that the best place for this outdoor play area would be the region currently known as the Lower Parking Lot. The loss of those few parking spaces is sufficiently counterbalanced by the ample space in the newly constructed Upper Parking Lot. Because it is at a lower elevation, the Lower Parking Lot is set apart from the main parking lot and traffic artery while being sufficiently close to the building. The

region can easily be fenced in for added security. Part of this outdoor play area could be a spacious field designated for the popular pastimes of Frisbee and football. Another part could contain safe playground equipment selected to appeal to the children's preferences.

For those times of year when Pittsburgh weather makes it unfavorable to be outdoors, an indoor children's recreational space must be designated. Such a room should be reasonably spacious to allow children to run around freely. Furthermore, the room's sole purpose should be for children to play in it. This will prevent children from playing in other places and disrupting temple happenings.

Fig. 1. Proposed space for outdoor play area (photograph by the author).

Kumar 5

In light of recent construction developments, the creation of a children's recreational room in the body of the temple is highly feasible. New space is being added onto the building with the recently initiated Kitchen Annex Project. This project, as advertised in the Sri Venkateswara Temple Calendar, aims to create a "modern kitchen and dining facility," a "community hall" for devotee use, and "classrooms for youth education" (Sri Venkateswara Calendar). While all of these grand improvements to the temple are being made, the problem of inadequate safe play space can finally be solved by including a carefully designed recreational area in the final blueprint.

Once the necessity and clear benefits of creating indoor and outdoor play areas are recognized by the members of the SVT, we will need to undergo a meticulous planning process to ensure the best results. Volunteers dedicated to this project must join to form a special committee. This committee will obtain input from the temple's administrative chairs, especially the Construction Committee members, as well as parents and children. Suggestions for the play areas, regarding such details as layout, types of play equipment present, safety precautions, and supervision must be gathered, along with ample donations. The

committee's main task will be to integrate the collected input into a detailed blueprint of both recreational areas. The next step, for which community participation will also be necessary, will be to construct the recreational areas. Volunteers could be employed to do some of the work, while construction firms, perhaps including the one currently working on the Kitchen Annex Project, can be employed for more difficult tasks.

Creating areas solely for children to play in, both indoors and outdoors, will prove exceedingly beneficial to the temple community. It will give respect and approval to children interacting in their natural, playful manner. It will reduce playing children's disturbance of other temple activities. Finally, it will save children from Srinivas's fate of getting hurt playing in areas not designed for playing. With the collaborated enthusiasm and efforts of all of the temple's devotees, the most fitting play areas for our purposes can be designed and built.

It has been over a year since Srinivas's accident, and it is still common to stumble across the priest's lively little son, along with dozens of kids like him, as they dart through the halls and driveways of Sri Venkateswara Temple. Nothing has changed. Nothing is being accomplished by those who point fingers at

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parents for failing to suppress children's natural playful tendencies, or those who stubbornly declare playing inappropriate at the social interaction center that is our temple. Instead, disentangling ourselves from the unproductive web of petty arguments, we must collectively redirect our focus onto creating play areas for the welfare of the temple community and its children.

Kumar 8

Note

[1]Baal Leela refers to the delightful childhood nature of Lord Krishna, one of the human incarnations of the Hindu deity Vishnu (also known as Sri Venkateswara, the presiding deity of this temple). Accounts of Krishna's childhood always mention his endearing mischief and playful nature as a child. Thus, in our faith, God has shown by example that it is children's nature and duty to be playful.

Kumar 9

Work Cited

Sri Venkateswara Temple Calendar. Etna, PA: Schiff Printing, 2006.

If your rhetorical situation does not call for a proposal like Rupali Kumar's you can consider the following other options.

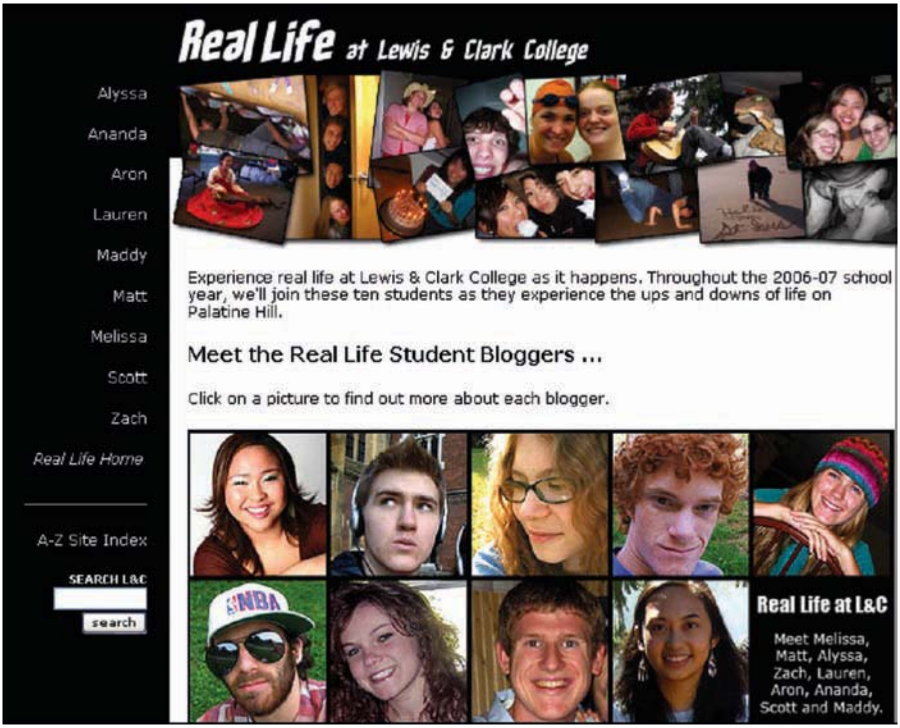
Alternative Assignments

1. In a public space that is familiar to you, what uses emerged, from the bottom up? Which uses were planned, from the top down? In an essay of three to four pages, describe a familiar public space in terms of its use. Various rhetorical methods of development—process analysis, comparison and contrast, cause and consequence analysis, exemplification, classification and division—may help you conceptualize and then arrange your essay.
2. Pioneer Courthouse Square in Portland, Oregon, is considered a successful example of a planned public space, with its recurring activities (flower and fashion shows, musical events), inviting amenities (public art, flowers, trees), easy access (by foot, light rail, city bus, or automobile), and comfort (comfortable seating was incorporated in the architecture itself). Identify a public space—on campus or in your community—and in an essay of three to four pages evaluate it in relation to Pioneer Courthouse Square or according to criteria of your own (function, identity or character, arrangement, access and circulation, seating, environment, food and drink, and so on). Be sure to specify the criteria on which you're basing your evaluation. As you write, consider your audience (who may or may not share your ideas about criteria), your purpose (which should align with your audience), and the constraints and resources of your rhetorical situation.
3. Consider a public space that you know well. Analyze how the space brings people together, keeps them apart, or otherwise controls how they interact. Along with this process analysis, determine whether some groups of people are encouraged to or discouraged from interacting in this space. Draft an essay of three to four pages, making certain to consider exigence, audience, purpose, constraints and resources, and available means.

9 Evaluating Visual Culture: Responding with Critical Reviews

It's more than likely that your first introduction to the college or university where you're now studying came through a brochure, a booklet, or a Web site describing the school's programs, its student body, and campus life. Prospective students who visited the Web site of Colorado State University recently, for example, saw two photos of the library, which create a visual narrative highlighting the community's resilience. The inviting scene above those photos provides further evidence of a vibrant campus that has fully recovered from a natural disaster.

Students considering Lewis & Clark College in Portland, Oregon, can scroll through a host of photos and student blogs that depict "Real Life at Lewis & Clark College." Showing images of real students and presenting their accounts



of college life may persuade viewers that Lewis & Clark College is the place for them to pursue their undergraduate career.

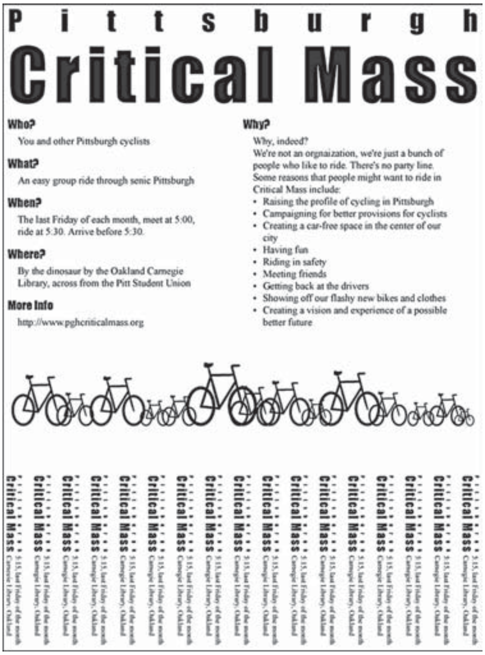
Web pages such as these—in addition to the countless brochures and pamphlets published in order to stimulate recruitment—are a means by which colleges and universities craft a recruitment message to send to prospective students and their parents. Each school wants potential students to appreciate all the available opportunities and imagine themselves as successful and satisfied at that particular school. When you were a prospective student, it was up to you to decide how you were going to evaluate these highly visual messages. As your evaluation, you explained your assessment of various schools and the criteria on which you based your assessment anytime someone asked you why you chose the one school you did.

Evaluations—spoken or written texts that argue whether something meets a particular set of criteria—are particularly useful for understanding how well individuals and groups portray themselves visually and what kinds of decisions readers or viewers make in response to that portrayal. Evaluations consider such questions as the following: What is the immediate overall effect of the visual? What are the specific parts of the visual? How are these parts pieced together? What is the overall effectiveness of the visual? These are the types of questions you will be asking and responding to in this chapter, questions that lead not only to detailed evaluations of visual images but also to thoughtful analysis of how the visual culture in which we are increasingly immersed shapes our society, often in new ways.

Real Situations

Now that you are on campus, of course, you are immersed in a sea of visual images, some that are portrayed in the official brochures, and some that are not. On your walk to class, you may step over chalk drawings urging you to attend an upcoming lecture or pass by fliers urging you to participate in an upcoming Critical Mass bike ride. While visiting your friend's dorm room, you may spend a few moments looking at the posters of abstract art or the hundreds of photos of her family and friends that she has scattered over every available inch of wall space. And, when eating lunch at the student union, you may have glanced at posters encouraging you to sell your chemistry textbook back to the bookstore during finals week. You may read advertisements in the student newspaper persuading you to spend your hard-earned money on dinner-and-drink specials at restaurants in town. All of these kinds of visual texts use images as a means of capturing a particular mood, delivering a specific message, or provoking a specific action.

As personal computers play an increasingly central role in our leisure time, we become ever more enmeshed in a world of visual images and multimedia. Many students present themselves through a careful construction of photos, videos, and text on a personal blog or sites such as Facebook and MySpace. More students than ever before read about and watch the news on visually rich online magazines and newspapers, such as Salon.com, FoxNews.com, and Yahoo! News. All of these offer visually intense environments, with photos and text situated alongside colorful banner ads, animated graphics, and links to sponsors' Web sites. And, in addition to participating in online courses, students are viewing online slideshows for Art Appreciation 101 or creating and editing a course wiki.



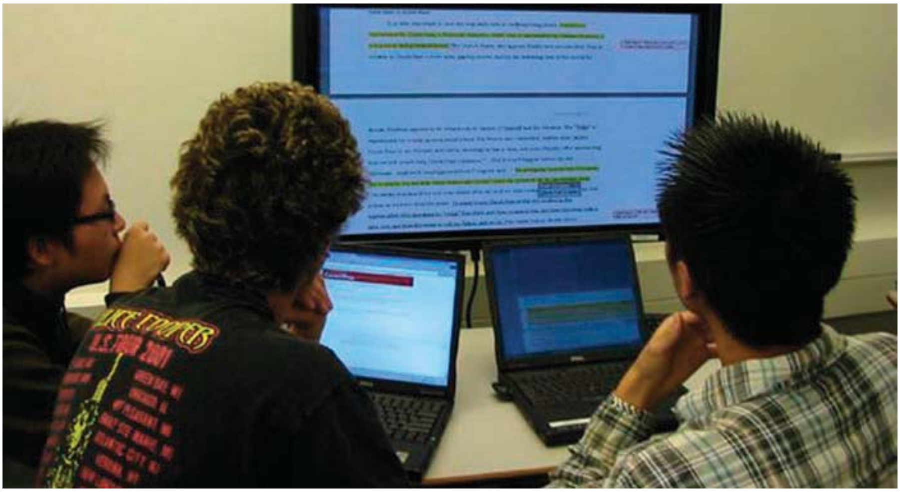
Fliers like this one are among the many visuals competing for attention on college campuses.

Many dorm rooms are visual presentations of students' interests and self-image.

Blogs and course wikis are visual means by which students communicate with their peers.

The ways in which you and your fellow students experience visual culture do not end with the more obvious forms of photographs, posters, advertisements, Web pages, and movies. The visual design of the buildings, green spaces, and monuments creates a particular atmosphere on your college or university campus. For example, the prominent Bonfire Memorial at Texas A&M University

The Bonfire Memorial at Texas A&M University.



A redesigned digital writing classroom at Stanford University allows for effective collaboration.

seeks to reinforce a deep respect for that school's unique traditions. The visual design of the classrooms and labs on your campus creates particular types of learning environments. The digital writing classrooms at Stanford University have been redesigned to foster collaboration and innovation, with computers clustered in groups of three to enable students to work on writing projects in teams. And the visual design of the chairs, tables, lights, and bookshelves in the Humanities Reading Room in Penn State University's Pattee Library creates a comfortable space in which students and faculty members are invited to focus their energy on their individual reading and writing projects.

If you look around your own campus, you'll see an environment rich in visuals. Whether or not you have thought much about it, living within this visual culture shapes the ways you seek and communicate information every day. Charles A. Hill, a professor of rhetoric and writing at the University of Wisconsin, Oshkosh, describes the effects in this way:

> [T]he students now entering our classrooms have grown up with one hundred channels of television, and the World Wide Web is no longer a novelty, but part of their social, academic, and working lives. If we include nonelectronic sources of visual communication such as billboards, print advertisements, and the ubiquitous packaging that has taken such an important place in our consumer culture, then we have to conclude that most of the information our students are exposed to is in a visual form.

For Hill, this high level of immersion in an increasingly visual culture calls for both teachers and students to know how to read what images communicate.

Humanities Reading Room in Penn State University's Pattee Library.

Describing Visuals on Campus

1. Choose two of the photographs in this section of the chapter and list the specific details you notice about the images—for example, the way objects (people and furniture) are arranged, the lighting, or a contrast in color or sizes. Be prepared to share your answers with the rest of the class.
2. Who do you imagine designed the spaces or arranged the objects? Who produced the images themselves?
3. What might be the rhetorical audience and purpose for each image?
4. What adjectives come to mind when you consider these images? Which of the details that you used to answer question 1 illustrate each of those adjectives?
5. Translate the purposes, adjectives, and details into a single statement about each of the images. Then compose a list of criteria by which you might best evaluate each image. Be prepared to share your statement and list with the rest of the class.

Community Connections

1. Look again at the photographs in this section. Which of them represents a designed space or object that is familiar to you? Which ones are unfamiliar? How do you ordinarily interact with that familiar scene or object? How might you interact with the unfamiliar ones?

continued

Community Connections *(continued)*

2. What kinds of images or designed spaces do you encounter in your everyday life? What details constitute these images or designs? How do you interact with or respond to these images or designs? Be prepared to share your answers with the rest of the class.
3. Which of the images in this section do you find especially interesting? Which ones would stimulate you to look twice or think more deeply were you to pass them on your way across campus?
4. What kinds of words would you use to describe the especially stimulating images? What specific details prompt you to think about these images in this particular way?
5. How would you describe the ways these images make you feel or the thoughts they prompt?

Real Responses to Real Situations

There is no question that visual media such as television and movies are popular, as well as being multimillion-dollar industries. In fact, this form of entertainment is the second-largest U.S. export. The United States produces an impressive variety of visual entertainment in the form of Hollywood and "indie" movies, music videos, and computer games. In 2004, the average American watched more than two thousand hours of filmed entertainment.

Thus, one good way to explore visual culture in this country is to consider one of its most common forms: movies. The evaluation of movies in the United States is a mini-industry itself. We rely on the professional assessments of Roger Ebert and Gene Shalit, on publications such as *Entertainment Weekly* and Web sites such as rottentomatoes.com, and on the regular columns in our local and school newspapers. Every day, we have easy access to evaluations of this part of our visual culture—even though we don't always think in these terms when we search online for movie reviews or read an opinion piece about the latest crop of action films.

A reasonable and insightful movie evaluation includes judgments about overall quality, strengths and weaknesses, cast, setting, and technical features. In addition, a good evaluation might include a consideration of the cultural referents of the film, such as costumes or historical references in the movie's plot line. Whatever the reviewer argues, it is paramount that he or she supply specific evidence to support that claim (for example, that a movie is ground-breaking or derivative, suspenseful or confusing).

Evaluating the visual spectacle of a Hollywood film: *The Matrix*

One film that has generated an enormous amount of critical evaluation from a variety of perspectives is *The Matrix*, written and directed by Andy and Larry Wachowski. *The Matrix* was released in 1999 and was an instant box-office hit,

The cast of *The Matrix*.

generating $27.8 million in its opening weekend—the biggest opening weekend of that year. Not only was *The Matrix* widely reviewed, but it soon became the subject of articles, classroom discussions, and books. *The Matrix* proved to be one of those unusual films enjoyed by both casual moviegoers of a wide variety of ages, ethnicities, and regions and devoted fans who gave it cult status.

When *The Matrix* was first released, most people had never seen anything like it. The film combined cinematic techniques from popular Hong Kong action movies, kung fu films, and Japanese anime with sophisticated digital technology. One visual, what the directors call "bullet time photography," gives key action sequences in the film a slow-motion, 360-degree view in which the characters appear to be able to halt or slow down time. This technique was combined with digital special effects and "wire" fighting scenes adapted from Asian martial arts movies to create a movie that was new and startling. As one reviewer for the *Village Voice*

Real Responses

observed, "It's that rare sci-fi film that actually looked like it was from the future."

According to critic Joshua Clover, *The Matrix*'s story is based on two popular premises in many science fiction stories: "the war between man and machine, and the possibility that reality is a hoax." The movie is set in the twenty-second century, when intelligent machines have taken over the world, conquered humanity, and turned people into living "battery packs" farmed by the machines for energy. The plot centers around a small band of free rebels (played by Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, and Joe Pantoliano) who are searching for "The One" to help them conquer the ruling machines and end the virtual reality called "The Matrix" that they have created to fool humanity.

The Matrix won four Oscar awards: Best Visual Effects, Best Film Editing, Best Sound, and Best Sound Effects Editing. It inspired two sequel films, *The Matrix Reloaded* (2003) and *The Matrix Revolutions* (2003), which most viewers judged to be disappointing in comparison to the original. Nonetheless, more than a dozen popular books on the cinematography, philosophy, religion, and artwork—just to name a few of the most common themes—countless reviews, fan sites, a comic book series, animated movies, and an online computer game have since been published about *The Matrix*. The evaluative conversation about the meaning and merits of this movie is an active one.

In an early review of the film, professional film critic Kenneth Turan gave *The Matrix* a positive evaluation. Like many of the first reviewers, Turan praises the film primarily for its visual look and feel, energy, and action sequences. He clearly lays out all the criteria he uses to evaluate a film, and he provides vivid descriptions of scenes and characters to explain how he sees the film stacking up to these criteria. He acknowledges where *The Matrix* falls short, but he leaves readers with a strong sense that, overall, the movie's combination of interesting story line and innovative visual techniques makes it worth seeing.

Kenneth Turan

An Apocalypse of Kinetic Joy

"Imagine you're feeling a little like Alice, tumbling down the rabbit hole," someone says in the dazzling and disorienting "The Matrix," and who has the strength to argue?

A wildly cinematic futuristic thriller that is determined to overpower the imagination, "The Matrix" combines traditional science-fiction premises with spanking new visual technology in a way that almost defies description. Like it or not, this is one movie that words don't come close to approximating.

Written and directed by the Wachowski brothers, Larry and Andy, "The Matrix" is the unlikely spiritual love child of dark futurist Philip K. Dick and the snap and dazzle of Hong Kong filmmaking, with digital technology serving as the helpful midwife.

Yet because this tale has been on the Wachowskis' minds for so long—it was written before their 1996 debut film, "Bound"—"The Matrix" never feels patched together. And its story, constructed though it is from familiar elements and pseudo-mystical musings, is nevertheless strong enough to support the film's rip-roaring visuals.

Thomas Anderson (Keanu Reeves), a software programmer in a world very much like our own who goes by his nighttime hacker moniker of Neo, has heard the Matrix whispered about his whole life, but no one knows what it is. All the beautiful Trinity (Carrie-Anne Moss of TV's "Dark Justice") can tell him is that "it's looking for you," which is certainly scary but not a great deal of help.

For that Neo has to turn to Trinity's partner, the legendary Morpheus (Laurence Fishburne), considered the most dangerous man alive by the authorities. What he says is more than frightening: What Neo thinks is the real world is no more than a computer-generated dreamscape, a virtual reality created by the artificial intelligence that really controls things to distract our human minds while our bodies are systematically plundered as an energy source to keep those nefarious machines up and running.

Sometimes those machines take human form as agents, robotic parodies of FBI men, like the chilling Agent Smith (Hugo Weaving of "Proof" and "The Adventures of Priscilla, Queen of the Desert"), who wear security earpieces, sunglasses and white shirts with ties and are terrifyingly close to indestructible.

"Like it or not, this is one movie that words don't come close to approximating."

These Matrix men have a special interest in Neo. There's a feeling in the air, one that Morpheus and his ragtag colleagues (including "Bound" veteran Joe Pantoliano) are tempted to share, that Neo might be the One, the foretold liberator who has the power to destroy the Matrix and free the human race. But only the Oracle (a fine cameo by Gloria Foster) knows for sure, and everything she says is, well, oracular.

Obviously, there's a great deal that's familiar about "The Matrix," starting with its sturdy themes of alternate realities, the deadly rivalry between men and machines, the resilient power of the human mind and the creeping dangers of conformity. And the film's fake-Zen dialogue, lines like "Don't think you are; know you are" and "There's a difference between knowing the path and walking the path," isn't going to win any ovations for originality.

On the other hand, the somber quality of the dialogue suits the apocalyptic quality of "The Matrix" story, and the gravity of the actors, especially the always magisterial Fishburne and the magnetically phlegmatic Reeves, makes the words more bemusing than bothersome.

Helping most of all are the riveting visuals shot by Bill Pope. The Wachowskis do have a taste for the bizarre (witness an electronic bug that turns into a body-piercing insect) but this tendency pays off in bravura moments like a mesmerizing vista of a body farm without end (inspired by the work of comic-book artist Geof Darrow) where humans are relentlessly harvested for energy like so many replaceable Eveready batteries.

Just as exciting are "The Matrix"'s two kinds of action sequences. One strata involves John Woo–type expenditures of massive amounts of ammunition shot in super slow-motion and the other uses both Hong Kong–style stunt work and a technique the press notes refer to as "bullet-time photography" that involved shooting film at the computer-aided equivalent of 12,000 frames per second.

"The Matrix" cast members who were involved in the film's eye-catching kung fu fight sequences also apparently committed to four months of pre-production work with Hong Kong director and stunt coordinator Yuen Wo Ping, someone who specializes in the technique, known as wire fighting, that gives H.K. films like "Drunken Master," "Once Upon a Time in China" and "Fist of Legend" their distinctive high-flying look.

Not everything in "The Matrix" makes even minimal sense, but the Wachowski brothers, said to be major fans of comic books and graphic novels, are sure-handed enough to smoothly pull us over the rough spots. When a film is as successful as this one is at hooking into the kinetic joy of adrenalized movie making, quibbling with it feels beside the point.

Taking a different position from Kenneth Turan's largely positive review, Lisa Schwarzbaum, in *Entertainment Weekly*, argued that *The Matrix*'s technology doesn't create a memorable film. For her, style and look are not enough to make a great film—plot development and character growth must also be present to make a movie great.

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Like Turan, Schwarzbaum weighs various criteria in order to evaluate *The Matrix*, and she presents in clear terms how she sees the film meeting or falling short of each one. For her, the plot is "convoluted yet rudimentary," and the visual look that Turan found so stunning and difficult to put into words seems to Schwarzbaum to consist of "flipping and scrambling demonstrations" that fail to "raise the pulse." Even though she presents a completely different evaluation of *The Matrix* than does Turan, Schwarzbaum does provide evidence and examples to show how the movie stands up next to her criteria. Ultimately, both Turan and Schwarzbaum are trying to convince their readers that the criteria they use to evaluate the film are the most important ones to consider.

Analyzing the Rhetorical Situation

1. State Kenneth Turan's main evaluative claim about *The Matrix* in one sentence. What reason(s) does Turan use to support his claim? What specific evidence does he provide to support his reason(s)?
2. State Lisa Schwarzbaum's main evaluative claim in one sentence. What reason(s) does Schwarzbaum use to support her claim? What specific evidence does she provide to support her reason(s)? How is some of the same evidence used by Turan used differently in this evaluation?
3. You have read both a positive review of *The Matrix* (Turan's) and a negative one (Schwarzbaum's). Which one seems more persuasive to you? Why? Be prepared to share your answer with the class.

Community Connections

1. Write for ten minutes about your response to one of the evaluations of *The Matrix*. How do the various elements of the movie that this evaluation explores coincide with or diverge from the elements that you normally consider when evaluating a movie?

continued

2. Now write for ten minutes about the other evaluation of *The Matrix*. What criteria does the writer use to evaluate the movie, and how are these criteria similar to or different from the criteria that you use to evaluate a film?
3. What visually compelling images on your campus or in your community have grabbed your attention over the past few weeks? Write for ten minutes about your initial impressions of one visually compelling image. Describe, with as much detail as you can, the image and the context in which you first saw it.
4. Now consider the rhetorical situation for the image you've just described: Who created this image? Who was intended to see and respond to the image? What exigence might have prompted this visual image?
5. What criteria would you use to evaluate the image you've described? On what basis would you evaluate it?
6. What do you understand to be the purpose for evaluating the visual elements in our everyday lives? What particular kinds of rhetorical situations call for evaluation, and what does evaluation allow us to do in response to those situations?

Evaluating visual culture in our everyday lives

We tend to think first of television, movies, and computers when we consider visual culture. In doing so, we overlook other visual elements we encounter every day: the façade of a classroom, a new laptop computer, and an attractive chair in the student lounge. The designers who created these objects considered not only the object's function and purpose but also how the object's aesthetic dimensions influence the users' experiences with it. Just as we can analyze and evaluate movies, we can assess the ways in which the design of everyday objects speaks to our needs for function and aesthetic pleasure.

Charles Eames (1907–1978) and Ray Kaiser Eames (1912–1988) were among the most innovative American industrial designers of the twentieth century. They created influential designs for buildings, toys, interiors, fabrics, and a host of other consumer goods, almost all of them manufactured through mass-production techniques. Their most notable contribution to American life—and one still seen in homes, businesses, and classrooms across the country—was designing furniture, especially chairs. Indeed, chances are you sat on a chair designed by Charles and Ray Eames during elementary or secondary school. The Eames molded plastic stacking chair has been used in schools everywhere because its functional design allowed several to be linked together in straight rows and, when not being used, stacked twelve chairs high.

Ray Kaiser Eames first worked with Charles Eames in 1940, when she assisted him and Eero Saarinen in preparing designs for the Museum of Modern Art's Organic Furniture Competition. Art historians Dung Ngo and Eric Pfeiffer explain in *Bent Ply: The Art of Plywood Furniture* that the competition was

Charles and Ray Eames.

created to address the lack of suitable modern furniture on the market. Eliot Noyes, the director of the museum's department of industrial design, specifically stated the impetus for the competition: "Obviously the forms of our furniture should be determined by our way of life. Instead, for the most part, we have had to adapt ourselves uncomfortably and unreasonably to what happened to be manufactured." Charles Eames and Eero Saarinen won two first-place prizes for the designs of their chairs, which were made of molded plywood shaped into curves that fit the contours of the human body. And, because they developed a process for molding the plywood in a mass-production process, the designers created chairs that blended the visual appeal of organic design with the affordability demanded by the growing middle class of American consumers.

Charles Eames and Ray Kaiser married in 1941 and moved to California, where they continued to work with plywood molding techniques for designing and building furniture. During World War II, the U.S. Navy commissioned them to produce molded plywood splints and stretchers as well as shells for experimental gliders. Throughout all of these projects, the Eameses pursued a larger vision for evaluating design according to how the object's visual elements allowed it to meet the intended purpose.

Eames molded plastic stacking chairs.

The designs of the Eames chairs reflect the social and cultural moment in which the Eameses worked. They pursued

Ray and Charles Eames working on a conceptual model for an exhibition.

all their work with the wholehearted belief that "design could improve people's lives." Following World War II, the middle class grew, and an increasing number of Americans achieved home ownership and had more disposable income to spend on items for filling these homes. As curators at the U.S. Library of Congress explain, "Early in their careers together, Charles and Ray identified the need for affordable, yet high-quality furniture for the average consumer—furniture that could serve a variety of uses."

Perhaps the most well-known and critically acclaimed design of Charles and Ray Eames is that of the Eames lounge chair. This chair continued the Eameses' experiments with molded plywood, but it was the first piece of furniture that the Eameses designed for the high-end consumer market. The chair consists of three curved plywood shells into which are fitted thick cushions covered in top-quality glove leather. Pat Kirkham, professor of design history at the Bard Graduate Center, explains, "Much of the Lounge Chair and Ottoman's comfort comes from their thick cushions (six inches deep in parts) in a mix of high-quality down and foam, the seat size sufficiently big for an adult to move around in, the semi-reclining position of the body the Chair and Ottoman allow, the natural resilience of the plywood, and the added give obtained by using rubber shock mounts to join the pieces." Kirkham continues her evaluation of the Eames lounge chair in this way: "The base of each piece adds both elegance and stability. There is a certain visual weight and solidity about the Chair that surprised those who associated the Eameses with chairs that seemed to float in space." This particular visual and material difference, though, follows from the Eameses' view of design as a means of solving problems rather than merely a matter of attending to formalist issues of a visual nature. The Eameses wanted the chair to have "the warm, receptive look of a well-used first-baseman's mitt" because they wanted it to be a piece of furniture that people did not simply contemplate but that they used both for work and for leisure in their day-to-day lives.

In 2006, the Eames lounge chair celebrated its fiftieth anniversary, an anniversary that sparked a reconsideration of the Eameses' productions and their design philosophy. Some recent reevaluations of the Eames lounge chair's design can prompt us to consider how the designs of objects in our everyday lives affect how we work and play. A visual evaluation of any object should account for the aesthetics of the piece itself as well as the ways and contexts in which it is used. In the following excerpt from a column, Rob Forbes evaluates the design elements of the Eames lounge chair that contribute to its aesthetic appeal and its

The Eames lounge chair.

functionality—and make it an object that attracts people across many generations. Forbes provides a contextual evaluation of the chair that accounts for its success in the past and the present. Through his evaluation, he helps readers better understand what makes certain designs endure across time periods and cultural shifts.

Rob Forbes

The Endurance of an Icon

The Eames Lounge Chair and Ottoman (1956) stand firmly in the world of icon status, and the pair's golden anniversary is being commemorated internationally. However, what truly makes this chair special is its exceptional comfort, even more so than its star status. Charles and Ray Eames conceived the chair as the 20th-century American answer to the Edwardian English Club Chair. In the process, they introduced the concept of a "lounge" chair to postwar America, as well as to Europe. (If you have a copy of *1000 Chairs* nearby, flip through the pages up to the Eames Lounge, and then flip through the pages that follow. Do you agree the chairs appear to relax?)

". . . stand[ing] firmly in the world of icon status . . ."

At the time of the chair's debut, governments and businesses were busy ushering in a period of tremendous growth, cultural expansion and the rise of corporate America. The need for mass-produced housing was shaping architecture (11,000 Eichler homes were built between 1950 and 1974 in California alone), and roadways showcased the crisp and clean styling and performance of new automobiles. It was a time when American values were expressed through well-designed products manufactured in the U.S., and the results were recognized globally for their appeal.

Not only did these items have appeal then, but many continue to be popular today. The

continued

reason for the continuing relevance of the Eames Lounge Chair and Ottoman is simple. It's comfortable. It's at once precise and voluptuous, without sacrificing function or form. The Eameses wanted the chair to have "the warm receptive look of a well-used first-baseman's mitt" and the chair fulfills this objective, plus it has the unexpected motion from its cool swivel base. Its trim lines make this high-style lounger suited to the office as well as the study, and at the time of its introduction it was one of the first lounge chairs that appealed to women as much as it did to men. (A 1975 cover of *Business Week* had the headline "The Corporate Woman: Up the Ladder, Finally" next to a picture of a woman sitting in the Eames Lounge.) When a design offers as much as the Eames Lounge, it has the potential for longevity. If one could pick only one piece of modern furniture to use and appreciate, this would be as suitable as any.

Ray and Charles Eames working on a chair.

The following brief article by The Eames Office, which is "dedicated to communicating, preserving and extending the work of Charles and Ray Eames," evaluates an Eames PKR-2 chair and describes what makes it a vintage piece of furniture. At the same time, the evaluation helps readers understand how to determine the authenticity of a vintage piece of furniture. Any visual evaluation of an everyday object requires a detailed description of that object and its constituent parts, which is found in this article. The authors use the criteria established by one dictionary definition of *vintage* as the basis for evaluating a specific piece of Eames furniture. It is clear that they consider this particular criterion—whether it is vintage or not—to be one of the most important ones to use in evaluating any piece of Eames furniture or, for that matter, any everyday object.

THE EAMES OFFICE
Vintage Eames Chair

"vintage" • **noun 1** the year or place in which wine was produced. **2** a wine of high quality made from the crop of a single identified district in a good year. **3** the harvesting of grapes for winemaking. **4** the grapes or wine of a particular season. **5** the time that something was produced. *"vintage"* • **adjective 1** referring to vintage wine. **2** referring to something from the past of high quality. —From the *Oxford English Dictionary*

When we say "vintage Eames" we are using the word "vintage" as an adjective, and clearly we are not talking about wine, but rather, "some things from the past of high quality."

But, we can also look at the first definition, "made from the crop of a single identified district in a good year," in reference to "vintage Eames."

"SINGLE IDENTIFIED DISTRICT." For this as well there is an EAMES vintage furniture analogy.

"A vintage Eames chair" is not only made up of "vintage parts," all from the same year; a true "vintage Eames chair" is made up of all the right parts for that chair's ultimate purpose, as the chair was configured, before leaving the factory.

The Eames Office and Herman Miller were not in the business of offering "furniture kits" with mix and match parts.

This is how the reference to "vintage Eames" relates to vintage WINE. A true true VINTAGE wine or piece of furniture is not adulterated, [it] is a unity, in all aspects.

Taking just one type of Eames furniture, Herman Miller offered over 125 different Eames fiberglass arm shell chairs, each with its own distinct features and purpose. The purpose of each piece was defined by the base, the upholstery, the shell, the

" . . . a 'true vintage Eames chair' is made up of all the right parts for that chair's ultimate purpose . . . "

screws, the glides, all put together, on the same date, inspected by one final HM factory worker, before it went out the door, as that specific, and singular chair. Here is a picture of an Eames PKR-2. This is the official "name" of a wire top, rocking chair base, with a bikini pad.

We can tell by examining the underside, that the screws have not been removed. In addition, as was often the case with early production pieces, it has the Herman Miller upholstery tag on the bikini, and we know this is a fabric that HM offered for early PKRs. The screws that secure the rockers, and the screws that secure the base to the chair, are all original. The original button which was used to fasten the bikini top to the bikini bottom is present.

This is a "vintage Eames chair" in the best sense of that word. You would not find a "Miscellaneous Side Wire chair" with matching and optional features in the Herman Miller catalogues. It is undeniable that the bases and tops are interchangeable, but this was not for the purpose of mixing and matching. That there are interchangeable bases and other parts has to do with the goal of the Eames Office, which was to offer the best product, at the lowest possible price. Standardized parts, and connecting devices made it easier and more economical for them to offer the best products.

The visual appeal of furniture and other everyday objects is often analyzed as part of a larger context that they help to create. Objects combine with others to create a particular mood in people who regularly use a particular space or to project an image of the person who created and arranged

that space. Furniture certainly works to shape the look of any room, and the Eames lounge chair is no exception. In the following excerpt, Thomas Hine visually analyzes the set of the popular television series *Frasier* in order to explore how the various pieces in the main character's living room, including an Eames lounge chair, helped to communicate key aspects of his personality and character.

Thomas Hine

Excerpt from Half a Century of Lounging: Sightings and Reflections

Since its network debut, the Eames Chair has been sighted several times on television. For example, Giles, the school librarian and counselor on magic in *Buffy the Vampire Slayer* (1997–2003), had one in his seldom-seen bachelor pad. But the Chair had its longest run on *Frasier*, which ran on NBC from 1993 to 2004. It stood for all those seasons in the background of the show's principal set—the living room of an upscale high-rise apartment in Seattle—and embodied the tensions between the tastes and lifestyles of Frasier Crane, a radio psychiatrist, and his down-to-earth, retired policeman father, Martin.

> **"Production designers . . . use furnishings . . . because they help to create character and embody situations."**

Probably no other set in history has had such a distinguished pedigree. "You know, every item here was carefully selected," Frasier tells Martin early in the first episode. "The lamp by Corbu, this chair by Eames, and this couch is an exact replica of the one Coco Chanel had in her Paris atelier." Moments later, a delivery man arrives with Martin's contribution to the apartment, a ratty-looking, duct-tape–mended reclining chair, which he insists on keeping in the living room. For eleven seasons this bilious chartreuse easy chair was the focus of the room, while the Eames Lounge Chair was exiled to the background, where it mutely expressed Frasier's resentment at his father's intrusion into what he hoped would be a perfect place.

"All of the furnishings and paintings denote a man who has money, taste, and style," said Roy Christopher, who designed *Frasier*'s set. "He's a man who likes the nicer things in life and isn't afraid to spend money on them."

Frasier's living room was, as he noted in the first episode, eclectic, but it had a bias toward classic modern pieces. Production designers do not use furnishings because they find them aesthetically pleasing, but because they help to create character and embody situations. In movies and on television, those who inhabit modern architecture or surround themselves with modern design are often people who, like Frasier, feel that they have more control over their circumstances than they actually do. They are often people who, like Frasier, are emotionally cold and need to be reminded of life's simpler truths. Christopher has said that many viewers admired the items in the *Frasier* set and he frequently answered queries on where they could be bought. But the living room—with its pedigreed objects that also included a large, genuine Dale Chihuly glass sculpture and a fake Rauschenberg canvas—was comically excessive. Martin's recliner was the comeuppance the Eames Chair and the rest of the big-name décor deserved. Frasier himself was a fussbudget and a snob, not a naturally attractive character, but one who was likable nevertheless, mostly because his insecurities were so evident. His desire to surround himself with objects he thinks will show he has refined tastes seems slightly pathetic, in contrast with his father, who is comfortable both with himself and his ugly recliner.

During the years *Frasier* was on the air, some of the objects in his apartment—including the Eames Chair—stopped looking quite so rarefied and became increasingly popular, talked about, and imitated. But the Lounge Chair went un-sat-upon until the final episode of the program aired on May 13, 2004. Finally, with Frasier moving out of his apartment, Martin, who had moved earlier, returns and tries out the chair. "Mmm, well, this is pretty comfortable," he said. "I would have been OK with this!"

Thomas Hine shows how the objects in Frasier's living room define the space where they are located and convey something about their owner. In particular, the Eames lounge chair—and, more importantly, Frasier's desire to make known that he owns such a chair—communicates that it served as more than just a solution to a particular problem, as Charles and Ray Eames originally crafted it. Rather, the Eames lounge chair was for Frasier a way of signaling his refined taste. You can use visual evaluation as a means for analyzing the ways in which furniture and other everyday objects communicate particular messages about the people who have put together spaces to serve specific ends.

Analyzing the Rhetorical Situation

1. Look again at the photographs of Charles and Ray Eames at work. What do these images convey to you about the Eameses and their work?
2. What specific features of an Eames chair does each writer featured in this section evaluate?
3. What criteria do the writers use to evaluate the design of the Eames chair? How do they describe the Eames chair in terms of these criteria?
4. Who is the specific audience for each of the three evaluations in this section? What purpose does each writer hope to achieve? How does that purpose relate to the audience for each evaluation?
5. What kinds of specific details and evidence does each writer provide in order to evaluate the chair? What kinds of questions does the writer ask about the chair in order to draw out these types of details and evidence?
6. What exigence prompted each of the visual evaluations in this section? How would you characterize each one's contribution to the ongoing professional and public conversation about Eames designs?

Community Connections

1. Write for ten minutes about your response to one of the evaluations of an Eames chair. What criteria does the writer use to evaluate the design of the chair? How do the criteria used by the writer coincide with or diverge from the criteria that you would apply to evaluate a piece of furniture you use every day?

continued

COMMUNITY CONNECTIONS *(CONTINUED)*

2. Write for ten minutes about each of the other two evaluations: What criteria does the writer use to evaluate the chair? How do these criteria relate to those you consider most important for evaluating a chair or other common object?
3. What object other than a chair that you use every day has a design that affects how you work or play? Who made the design decisions that shaped this object? How and why do you come into contact with this object?
4. Write for ten minutes about the design of this object. Provide as many specific visual and tactile details as you can in describing it. Then, write for five minutes about the ways in which you use this object. Be sure to specify the places in which and the times at which you use it. Finally, write for five minutes about how the visual design of this object affects your attitude toward the work or play that you do. Be prepared to share your answers.

Evaluations: A Fitting Response

The readings in this chapter illustrate the use of evaluation to understand how visual elements shape our everyday experiences. Visual effects in movies such as *The Matrix* can lead us, in the words of Morpheus, to "free our minds" and consider the limits of human thought. The visual appeal of furniture can lead us, in the manner of Charles and Ray Eames, to take pleasure in the efficient functioning of everyday objects. Clearly, evaluating visuals in our culture helps us to better understand the logical and emotional responses they produce in us.

An evaluation of visuals in contemporary culture

As you have seen throughout this chapter, there are many visual elements in our culture that affect the ways in which we live and work, whether we realize it or not. Critics compose evaluative essays as a means for exploring the ways in which our lives are shaped by images and design. In the following essay, critic Mike D'Angelo evaluates two movies in terms of the technique used in their creation.

Mike D'Angelo

Unreally, Really Cool: Stop-Motion Movies May Be Old School, But They Still Eat Other Animation for Breakfast

As a filmgoer, I have virtually no allegiances. My goal is basically to avoid things that suck. However brilliant the actor, I have no interest in watching him sort his laundry or demonstrate that even the mentally retarded can be wonderful parents, thereby teaching Michelle Pfeiffer the true meaning of family. You say your movie is about lesbian vampire Catholic schoolgirls on a submarine? It may take zero stars from

every critic on the face of the planet to keep me away . . . but if it does get the pan of a lifetime, I can resist. Or at least wait for the DVD.

That said, no amount of negative buzz could keep me away from two of this season's tastiest offerings: Tim Burton's *Corpse Bride* . . . and *Wallace & Gromit: The Curse of the Were-rabbit*. . . . If there's one thing in the vast world of cinema that qualifies as inherently compelling, that thing is stop-motion animation. Almost as old as the medium itself—you can see stop motion at work in Georges Méliès's classic short *A Trip to the Moon* (1902)—the basic process has remained unchanged. The original King Kong, the dueling skeletons in Ray Harryhausen adventures, the barnyard animals in *Chicken Run*—all involve miniature puppets being painstakingly manipulated one frame at a time. **[1]**

Pixar may have the most consistently impressive track record since the glory days of Walt Disney, but a Pixar CG [computer-generated] movie with a mediocre script and generic voice characterizations would be . . . well, it'd be *Madagascar*. Traditional cel animation, too, no matter how beautiful, can be deadly dull. **[2]** Stop motion is different. There is no such thing as a stop-motion film that isn't fascinating to watch. Obviously, some are better than others—and there's reason to hope that *Corpse Bride*, a typically macabre Burton fable about a man who inadvertently marries a cadaver, and *Were-rabbit*, the long-awaited feature debut of Nick Park's beloved duo, will both be terrific. But all of them share the same singular, outré visual allure. **[3]** They're uncanny.

Consider Gromit. **[4]** (I've been waiting years to say that.) If you've seen any of Park's Oscar-winning shorts about the adventures of a cheerful English nincompoop and his faithful, tolerant canine companion, you're familiar with the character's look and temperament: big floppy ears, deep-set goggle eyes, silently unperturbable demeanor. You probably have a favorite Gromit moment, and it probably involves nothing more dynamic than a single styptic blink in response to escalating lunacy. But I submit that Gromit would not be half as funny or as endearing were he hand drawn or computer generated, no matter how expertly the animators replicated his appearance and mannerisms. Whether we're conscious of it or not, his oddball charisma is rooted in a combination of tactility and artificiality that's unique to stop motion. **[5]** It's a very different kind of response from the one we have to Dumbo or Buzz Lightyear. We love Gromit because he's at once real and not real.

Human beings are drawn to borders, gray areas, the mystery of the in-between. The director's favorite time of day is dusk, also known as the "magic hour": no longer light, not yet dark. Many movie stars have vaguely androgynous features (Julia Roberts looks exactly like Eric Roberts to me), and movies themselves tend to appeal to us the more they resemble our dreams, that world weirdly suspended between waking and sleeping. What makes stop motion so arresting,

[1] The writer provides a succinct definition of the phenomenon he will evaluate.

[2] D'Angelo mentions some characteristics that he does not apply to stop-motion films: "mediocre scripts" and "generic voice characterizations."

[3] In this passage, D'Angelo introduces one criterion he will use to evaluate animated films—"outré" suggests that an animated film ought to be evaluated according to whether it's unconventional, eccentric, or bizarre.

[4] The word "Consider" signals that the writer is going to begin providing evidence and examples to support his claim that stop-motion animated films make for entertaining viewing because they are unconventional and eccentric.

[5] Here D'Angelo introduces two more characteristics he uses to evaluate visual animation: the objects on the screen should combine tactility and artificiality.

Situations for Writers

regardless of whether we're involved in the story or the characters, is that it pushes this dichotomy one step further, straddling the line that separates reality from imagination. [6] Cel animation and computer animation, no matter how aesthetically pleasing, never offer anything more than a simulacrum of reality; they are clearly make-believe. But when we look at one of the grandiosely morbid sets in Burton's *The Nightmare Before Christmas*, we can plainly see that those ornate tombstones and grinning jack-o'-lanterns and curlicue hills are really there, physically present. [7] (The next time you watch *Nightmare*, notice how many objects have grooves cut into them, or have surfaces that are stippled. That sort of three-dimensional detail works only in stop motion.) And there's something oddly riveting about watching puppets navigate this tactile landscape 1/24 of a second at a time.

[6] And here readers learn about one more criterion D'Angelo uses to evaluate animated films—the blurring of the line between reality and imagination.

[7] D'Angelo provides an example to show how the last criterion applies to stop-motion animation.

That's another thing about stop motion: There are no shortcuts. Cel animation is exacting work, but there are numerous ways to economize, as any *Speed Racer* fan knows all too well. Computer animation allows for endless revision. But stop motion is always and only moving everything a fraction of an inch, taking a picture, moving everything a fraction of an inch, taking a picture—day in, day out, for years and years. Screw something up and you have to do it all . . . over . . . again. It's like building a skyscraper using a pair of tweezers. Consequently, the folks who toil in this nearly moribund field tend to be perfectionists—not just when it comes to technical matters but in every aspect of filmmaking. [8] *Corpse Bride* and *Were-rabbit* don't have to be good. But I bet you they will be.

[8] D'Angelo makes a final assertion to convince readers to accept his evaluation—the people who make stop-motion animated films attend to all the specific details that make an animated film great.

What Makes It an Evaluation?

The following questions are ones you should consider when thinking critically about any evaluation. For now, try applying them to the review by Mike D'Angelo to determine how closely that writer followed the conventions for evaluations.

1. Does the writer introduce the particular object or phenomenon he or she is exploring and suggest why it needs to be evaluated?
2. Does the writer define in precise terms the category in which the object or phenomenon fits?
3. Does the writer clearly present the criteria with which the object or phenomenon is going to be evaluated?
4. Do concrete evidence and examples illustrate the ways in which the object or phenomenon does or does not meet each evaluative criterion?
5. Does the writer articulate a clear argument about whether or not the object or phenomenon meets each criterion?

Guide to Responding to the Rhetorical Situation

Understanding the Rhetorical Situation

Identifying an exigence

Consider your campus. Are there any buildings with unarguably unique architecture? Are there any pages on the school's Web site that are either visually compelling or aesthetically uninspired? Are there any advertisements in the campus newspaper, in a building stairwell, or on a campus bus that you think have particularly innovative imagery or layout? Is there any public artwork that made you do a double-take when you first walked by it? Are there any computer labs that make you feel mentally and physically exhausted—or all revved up? Are there any couches or chairs in the common area of your dormitory that seem to be particularly inviting—or just the opposite? Are any of your friends' dorm rooms creatively decorated?

You might look for interesting images or designs on the public message boards in the student union, in the campus art museum, in the computer labs, or on the sides of campus buses. Maybe you realize that the reason you work best in the library's reading room is because the dark, heavy wood of the chairs and the tables helps you move into a state of deep concentration. Or maybe you feel that the sculpture at the entrance to campus paints too plain a picture of what is a vibrant community.

1. Make a list of five interesting images or designs that you have noticed over the past week. For each one, write a few sentences describing your initial impressions. Were your impressions positive or negative? Provide as many details as you can to explain why. Also identify the contextual factors that may have shaped your impression of each image or design: the time of day and the place on campus when and where you saw it, what you were doing at that time, the emotion or response evoked.
2. Choose two of the images or designs you listed and take photos of them. Pay particular attention to documenting the physical context in which the image or design appears.
3. Choose the image or design you want to write about and compose four or five sentences that describe its visual aspects in concrete, specific detail. After composing these descriptions, spend several minutes freewriting about the context of the image or design. Respond to questions such as these: What do you think the purpose of this image or design might be? When and where do you tend to interact with it in your everyday life? If you are writing about the visual design of an everyday object, what are the purposes for which you use it? If you are writing about an image, how do you view it and in what ways do you interpret it and make sense of it?

Locating an audience

For his evaluation of stop-motion animated films, Mike D'Angelo had to consider various audiences—casual moviegoers, die-hard animation fans, serious film critics—and to account for the range of preferences and motivations that these different groups bring to the movie-watching experience. He had to present evidence and examples in such a way as to convince all of these readers to agree with his evaluation of the artistic and the technical merit of this particular movie-making style.

To what audience should you direct your evaluation of a visual element? First, you have to determine who encounters the image or design on a regular basis—or only occasionally, if that seems pertinent. Then, you need to imagine possibilities for prompting that audience to consider your evaluation. For instance, if you think that your composition class could work more productively if the computers were arranged in a fashion that fostered more collaboration, you'll need to think about the attitudes that the professors and students and information technology administrators hold about function and aesthetics in the design of classrooms.

The following questions can help you locate your rhetorical audience as well as identify the relationship they have to the visual element you're writing about. Then, you'll be able to determine the best way to present your evaluation of that image or design.

1. List the names of the persons or groups—students, faculty, administrators, community members, alumni, parents—most likely to see and be affected by the visual element you've chosen. These are potential audiences for your evaluation.
2. Next to the name of each audience, write reasons that audience might have for thinking in greater depth about this particular image or design. In other words, what would persuade these audiences that the visual element needs to be evaluated?
3. How could each of these audiences reasonably be influenced by an evaluation of this image or design? In other words, what emotional responses or logical conclusions could they be expected to have when reading your evaluative essay? Consider what motivations each group might have for analyzing the specific details that make up an object's design or an image's composition.
4. With your audience's interests and motivations in mind, look again at the descriptions of the image or design that you compared in the preceding section on identifying an exigence. Which description(s) will enable your readers to feel engaged in your evaluation and invested in exploring this image or design in greater depth? The better description not only allows readers to create a vivid mental picture of the visual element but also helps them understand why and how it affects them. At this point, it may be necessary to revise your best description to tailor it to your audience's needs and interests.

Identifying a Fitting Response

Finding a purpose and shaping a fitting response

Now that you have described a visual element that many people encounter on a daily basis and have identified an audience that needs to hear more about this image or design, it's time to consider exactly what you want to accomplish with your evaluative writing. How might your evaluation spark the interests or motivations of this audience? What particular response do you want your audience to have when reading your evaluative essay? What should your readers gain from reflecting on specific aspects of this visual element? Answering these types of questions should provide you with your purpose, which in turn will inform the specific kind of text you create.

Indeed, different purposes and different audiences require different kinds of texts. For example, if you are evaluating an image such as a photograph or painting, you might want to compose an essay that would appear as part of a museum display or in an exhibition catalog. Your evaluation of a visually uninspiring Web page could be crafted as a letter to the staff in the admissions or alumni relations office. Your evaluation of the dysfunctional design of a computer lab could take the form of a pamphlet or flier to be distributed to other students in order to gain their support for change. The point is that once you identify your exigence, audience, and purpose, you need to determine what kind of text will best respond to your rhetorical situation.

Use the following questions to help you narrow your purpose and shape your response:

1. What kinds of facts or details about the image or design do you need to provide in order to precisely define the contexts in which it shapes or influences or interacts with people's everyday lives on campus?
2. What kinds of facts or details about the visual image or visual design make it particularly compelling?
3. What cultural, social, economic, or political details do you need to know in order to better understand the purpose of this visual design and its significance for the people who created it as well as for the people who interact with it, whether regularly or only once?
4. Are you asking the audience to adopt a new perspective on this particular object or image or do you want the audience to perform a particular action in response to your writing?
5. What is the best way to reach this audience? That is, what kind of text is this audience most likely to respond to?

Your instructor (or your rhetorical situation) may prompt you to create a pamphlet, compose a newspaper column, or write a letter or some other type of document. If Alexis Walker, the student whose essay begins on page 308, had wanted to argue against the sale of a downtown shop to Dunkin' Donuts, she could have organized her thoughts into talking points and spoken at a city council meeting. Or, if she had wanted to focus on architectural details that were obscured by the new sign, she might have written a letter to the local preservation association.

As a long-time resident witnessing a shift in the aesthetics of the downtown area, Alexis wanted to evaluate the effects of this latest change in order to influence the perceptions of other residents—so that they might use the criteria she establishes in her critical review to evaluate future developments. If, like Alexis, you are prompted to write an evaluative essay, use the following assignment as a guide.

Situations for Writers

Writing an Evaluation: Working with Your Available Means

Shaping your evaluation

You are no doubt familiar with evaluation essays because you have read many examples of this genre in the form of movie reviews in newspapers and magazines and product reviews in print and online publications such as *Consumer Reports* and *PC Magazine*. What you may not have noticed, however, are the ways in which evaluation essays use the rhetorical methods of development. For instance, the introduction of an evaluative essay provides readers with a concise definition of what is to be evaluated, the reasons it merits evaluation, and the particular ways in which it is to be evaluated. By the end of the introduction, then, the writer has begun to establish his or her expertise and good sense, asserting a position as a qualified evaluator. For example, by the end of his second paragraph, Mike D'Angelo has provided a brief definition of stop-motion animation ("miniature puppets being painstakingly manipulated one frame at a time") and explained how he thinks animated films should be evaluated (by whether or not they provide compelling movie-going experiences). Writers of evaluation essays also use the introduction to show readers why they need to consider the evaluation, and D'Angelo is no exception because he tells readers that two animated movies will be released soon. By providing an in-depth explanation, D'Angelo establishes his expertise and knowledge. In other words, he establishes his ethos.

The body of an evaluation essay generally provides the criteria according to which the particular object or phenomenon will be evaluated, using appeals to logic (logos) to make—and shape—the argument. To accompany each criterion, the writer also offers facts and direct quotations to show how the object or phenomenon does or does not meet it. The body of an evaluation essay also attempts to describe the object or phenomenon in as much specific detail as possible, again maintaining the appeal to logos. Readers of D'Angelo's essay, for example, can imagine Gromit's "big floppy ears, deep-set goggle eyes, silently unperturbable demeanor" and see the grooves cut into the tombstones in *The Nightmare Before Christmas*. These details grab and maintain the readers' interest. Just as important, sensory details help the writer to convince his or her readers that the evaluation is based on a careful, complete analysis of all the elements that make up the object or phenomenon, and they provide the evidence to support the writer's argument and make the readers believe that it is based on sound reasons. Indeed, the reader of D'Angelo's essay is no doubt convinced that stop-motion animators "tend to be perfectionists—not just when it comes to technical matters but in every aspect of filmmaking."

The body of an evaluation essay often attempts to explain the political, economic, social, or cultural context that gives this object or phenomenon particular significance. D'Angelo, for example, argues that "movies themselves tend to appeal to us the more they resemble our dreams." Thus, stop-motion animation is particularly compelling because this method of composing visual imagery in a film "pushes this dichotomy [between waking and sleeping] one step further, straddling the line that separates reality from imagination." This contextual evaluation helps deepen readers' understanding of how the animated films fit into contemporary visual culture and influence their daily lives.

Finally, the conclusion of an evaluation brings together the various criteria and the collected evidence in order to make one final appeal for readers to adopt a specific attitude or opinion. D'Angelo appeals to his readers on an emotional level (pathos), urging them to appreciate the technical artistry of stop-motion animated movies and the "folks who toil" to create these films.

Many compelling evaluative essays include visuals. As you think about your physical means of delivering information, you may want to consider whether a visual or two will make your evaluation more vivid and more memorable for readers. Consider taking a photograph of a person working in the poorly designed computer lab or printing a bland, uninspiring page from your school's Web site. Or you might sketch the façade of a campus building or scan an advertisement you saw posted in the hallway of the student union. Depending on the constraints and resources of your rhetorical situation, you might consider creating a slide presentation that uses digital videos and audio files to support your evaluation of graffiti on campus or your friend's striking dorm room.

Checking Over an Evaluation

- ✓ The evaluation describes the particular object or phenomenon in a way that the rhetorical audience will understand.
- ✓ The evaluation makes clear why this particular object or phenomenon should be evaluated.
- ✓ The evaluation identifies the precise category in which the object or phenomenon fits.
- ✓ The criteria by which the object or phenomenon is going to be evaluated are presented clearly.
- ✓ Concrete evidence and examples illustrate the ways in which the object or phenomenon does or does not meet each evaluative criterion.
- ✓ The evaluation articulates a clear argument about whether or not the object or phenomenon meets the criterion required of the category against which it is being evaluated.

Student paper

In the following essay, student Alexis Walker reviews what the downtown area of her hometown, Easton, Pennsylvania, has to offer, basing her evaluation on the architecture, public space, and businesses.

Alexis Walker

Prof. Davis

English 251

September 27, 2007

Donuts at Easton's Center Circle: Slam Dunk

or Cycle of Deterioration?

The way a city looks--its skyline, the buildings, the streets, even the greenery--affects how we feel in that city and the perception of what it has to offer. From the hectic environment of New York to the calming quality of a rural farm, these feelings are informed by what surrounds us. With that in mind, the center of a city should, ideally, portray the best the city has to offer. Visual clues, such as the type of businesses that thrive in the area, indicate something about the town.

A quick scan around downtown Easton on a winter weekday afternoon, however, makes clear that there is much to be desired in this eastern Pennsylvania town. For instance, the prominence of the Peace Candle, standing proudly in the center of the traffic circle, assumes a grandiosity that fails to actualize itself. No matter which direction one enters the circle from, the peace candle sits straight ahead. The off-white concrete representing the wax looks grungy

and neglected. Some melted wax drips down the sides in light blue cascades of color encrusting each corner. The stiff flame of orange and red metal sits atop the structure, too unassuming to project the proper vibrancy. It's all supported by a series of black visible cables emphasizing the candle's behemoth existence as almost menacing. The display of fire intends to signify energy and soul, an attempt to spark downtown into a bustling hub of city commerce full of life rather than old and dull as the mostly rundown space actually is. Instead, darkened windowpanes and boarded up entrances encircle the mammoth centerpiece.

The bright white, freshly painted outside of the new Dunkin' Donuts provides a clear contrast to the lifeless grey buildings that surround it. The signature orange and pink lettering adorns both sides of this corner edifice and its large windows showcase the patrons the establishment actually is attracting. All of these attributes, dissimilar to the dreary display downtown Easton usually offers, might suggest that the area is on the rise. Indeed, the revamped Dunkin' Donuts building and the business it brings are nice.

There are a few more exceptions to the lifeless environment intermittently placed among the abandoned properties. Pearly Bakers

restaurant sits inconspicuously in one corner despite its neon green sign. Easton is also home to Crayola crayons and across the street, a building complex dominates the scene, advertising all things Crayola (and a McDonald's to boot!); a giant crayon box acts as a sign to identify--if gaudily--the gift shop entrance. It is also a relatively new building with plenty of windows and one of the taller buildings in the circle.

Considering the already successful Crayola complex and built-in McDonald's, it is clear that bigger corporations are not new to downtown. Now, though, with the addition of a Dunkin' Donuts, the precedent is set for what kind of companies can be successful within the circle: anything with a brand name. Crayola and Dunkin' Donuts both have name recognition, which is a primary reason they are the most prominent attractions to Easton's center. The chance the center circle once had to become a thriving, eclectic neighborhood now seems impossible. Even if small businesses remain for a while, it is the Dunkin' Donuts that will draw the most business from Crayola's downtown existence and vice versa. The patronage these two businesses will bring to downtown might create some spillover business for the other establishments, but these two primary attractions seem to complement each other the most. And so the

problem remains: less patronage for small businesses begets fewer attractions to offer Eastonians. There won't be any compelling postcards of the hustle and bustle of the charming city to sell. An image of a humdrum town with an emerging strip mall for a downtown region, however, is easily imaginable, if less compelling.

There are bright spots within this dismal image, though. During the summertime, provided good weather, Easton's center circle plays host to a farmer's market every week. Consisting of stands selling products from produce to freshly milled soap, it is a time when there is an alternative offering--transient as it may be--to draw a crowd. And that crowd is outside and socializing, delivering a livelier image than the downtown area used to.

Should one take a picture of these two different downtown environments, position them next to each other and then draw conclusions about what type of place Easton is to live, the results would obviously be quite different. Whether one picture is more accurate, or whether the real Easton experience is somewhere in between ultimately is irrelevant. The fact remains that a city projects a certain experience through its surroundings. Is it welcoming, impressive, expansive, busy, or a combination? Usually a trip to Easton's center circle would not yield a

Walker 5

particularly promising impression of what Easton has to offer. Maybe the recent addition of a Dunkin' Donuts will improve downtown's condition. On the other hand, maybe it will cement its deterioration.

If your rhetorical situation does not call for an evaluation like Alexis Walker's, you can consider the following other options.

Alternative Assignments

1. What happens when an image gets printed in a different medium or a design appears in a different context? How does this new context affect a viewer's or a user's experience of that image or that object? For example, how does the visual effect of a painting by Vincent van Gogh differ when it's displayed in a gallery and when it's reprinted on mugs and t-shirts? Or, how does a response to a urinal differ when it appears in a bathroom and when it appears in a museum? Write a three- to four-page analysis of how the medium or the context affects a response to an image or object.
2. As you learned throughout this chapter, descriptive details are at the heart of any analysis of our visual culture. Write a three- to four-page descriptive essay in which you help readers visualize a particular image or object and try to draw out a particular emotional response to the image or object.
3. Charles and Ray Eames designed their chairs not only as a way to express their creative vision but also, and more importantly, to solve problems they saw in people's everyday lives. Identify a design problem that affects the work or play of people on your campus or in the surrounding community. Write a three- to four-page investigative report that describes the problem and helps readers better understand how it shapes their lives in negative ways and how their lives might be different if the design were improved.

PART 3

The Available Means: Strategies for Developing Ideas

One of Aristotle's great gifts to humanity was his explanation of how people make sense of the world. To do so, he explained, we all—regardless of culture, nationality, gender, age, and ability—turn to what he referred to as the common topics (or common places). Through the millennia, scholars have used these common topics as resources for finding things to say and ways to say them. We still turn to these topics to find what we want to say and situate it in a context. We also turn to these topics as templates for interpreting what someone else is communicating to us.

Aristotle's list was complex, including both common topics, which can be used to make sense of any kind of knowledge or information, and special topics, which (as their name implies) are used for specialized knowledge, as in legal arguments. In this book, however, we will consider only four common topics: definition, comparison, relationship, and circumstance. Although Aristotle also included testimony as one of his common topics, this book treats testimony (which includes such support as authority, witnesses, laws, statistics, proverbs, and precedents) as an important element of the other four common topics. After all, no matter what you're asserting or arguing, you'll need to support it.

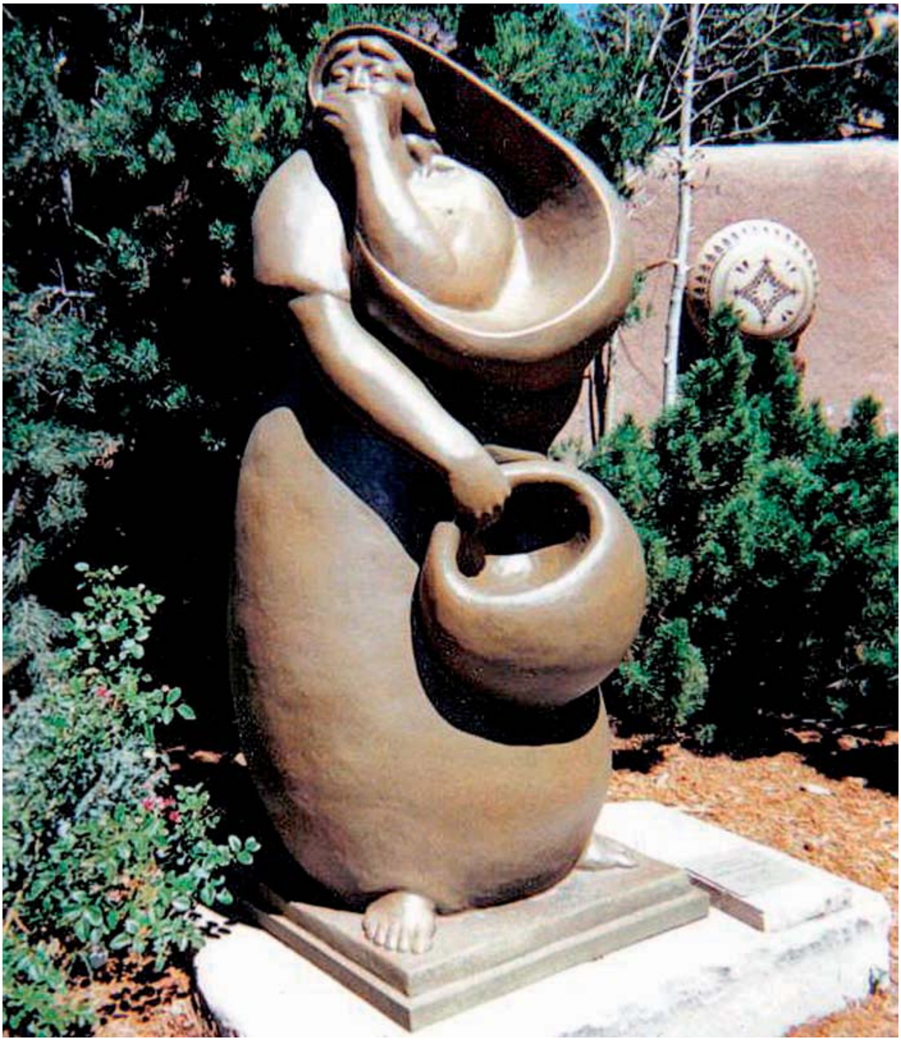
These four common topics are the organizing principles for this part of the book, which presents the rhetorical methods of development. As you will soon see if you don't already suspect, the common topics complement one another and are sometimes used in support of one another. When we compare two things, for instance, we often need to define what exactly these two things are. In this way, definition supports and complements comparison. So that you can clearly see each rhetorical method as a means available to you, however, this part of the book presents them in separate chapters. You can use any of the common topics to develop fitting responses for the assignments in Chapters 4–9.

Definition (Chapter 10) explicates what something is as a whole and as an assembly of constituent parts. Both the whole and the parts can be defined. You probably will not be surprised, then, to discover that the rhetorical methods of development we refer to as definition, classification and division, description, and exemplification are all found in this chapter.

Comparison (Chapter 11), which is closely related to definition, examines more than one thing—usually two—to determine how and to what degree the things are similar and how and to what degree they are different. Little wonder, then, that the rhetorical method of development comparison and contrast is the focus here.

As for relationship (Chapter 12), this common topic allows us to consider the causes or effects of something, what comes before or after something, or how something unfolded. Cause-and-effect analysis, process analysis, and narration are the rhetorical methods of development found in Chapter 12.

Circumstance (Chapter 13) serves as the basis for argument and persuasion. After all, arguments always arise out of particular circumstances; only in terms of a circumstance can we argue what is possible or impossible, what course of action to take (or not take), or what happened, is likely to happen, or should happen. The rhetorical method of argument is covered in this chapter.



Definition 10

Write for Five

What word or phrase best defines the sculpture in the photograph? Write for five minutes about that word or phrase, extending your definition to describe the specific details and overall effect of the sculpture. Your definition should not only encompass the essence of the sculpture but also differentiate this sculpture from others similar to it. Be prepared to share your definition with the rest of the class. As definitions are read aloud, keep track of which ones are similar and which ones are markedly different.

Definition as an Available Means

As you and your classmates examined the photograph of the sculpture, you probably concentrated on the characteristics that distinguish that piece of art as a sculpture, then on the features of the particular sculpture that distinguish it from other sculptures as well as from other pieces of art. Whenever your mind works to classify something by describing it (in this case, as a sculpture) and then distinguishing it (in this case, from other sculptures or pieces of art), you're tapping into a common topic and using the rhetorical method of development called **definition.** As you can see, definition makes use of strategies such as description, exemplification, and classification and division, all of which we discuss in this chapter. And all of these strategies, as you'll find out, are means of clarification and thus can be considered under the broad concept of definition.

What Is Definition?

When we think of definition, we usually think of dictionaries, with their succinct explanations of things in the world around us. Sometimes, we turn to a dictionary to make sure we have the correct word for the meaning we want (for example, *it's* or *its*), or to see that we need to spell *embarrass* with two *r*'s and two *s*'s. But more often than not, we look in dictionaries for definitions, for learning exactly what a word means (often conveyed through classification and description), how it is used (through exemplification), and how it is different from words close to it in meaning (through division).

Whenever we're introduced to something new—a new word, an academic subject, a sport, an activity, another language—we need to develop a new vocabulary. Whether we're learning the vocabulary of cooking (*chop, slice, mince, stir, fold, whip, fry, sauté*), golf (*ace, birdie, bogey, chip, drive, duff*), or human evolution (*prosimians, hominoids, paleoanthropology, australopithecines, isotopes*), we're expanding our world with new concepts and ideas. Definition is essential to our learning and our understanding.

No matter what we're learning or learning about, we use definition. And whether or not we're conscious of it, we always employ the three steps of definition:

1. First, we name the specific concept, action, person, or thing; in other words, we provide a term for it.
2. Then, we classify that term, or place it in a more general category. (See page 319.)
3. Finally, we differentiate the specific term from all the other concepts, actions, persons, or things in that general category, often using examples. (See page 320.)

For instance, if you're studying human evolution, you'll no doubt need to learn what distinguishes primates from other mammals.

Term	*Class*	*Differentiation*
Primates are	mammals	that have "a lack of strong specialization in structure; prehensile hands and feet, usually with opposable thumbs and great toes; flattened nails instead of claws on the digits; acute vision with some degree of binocular vision; relatively large brain exhibiting a degree of cortical folding; and prolonged postnatal dependency. No primate exhibits all these features, and indeed the diversity of primate forms has produced disagreement as to their proper classification" (*Encyclopedia Britannica*).

The preceding definition is a **formal,** or **sentence, definition,** the kind you'll find in a dictionary. A formal definition is a good start toward understanding a complex concept, and an **extended definition** can help you become even more familiar with such a concept. For instance, if you look at the Web site www.primate.org, you'll find an extended definition of primates:

> Primates are the mammals that are humankind's closest biological relatives. We share 98.4% of [our] DNA with chimpanzees. Apes, monkeys, and prosimians such as lorises, bush babies, and lemurs make up the 234 species of the family tree. About 90% of the primates live in tropical forests. They play an integral role in the ecology of their habitat. They help the forest by being pollinators, seed predators, and seed dispersers.

You can see how the extended definition introduces additional differentiating features that include names for the various primates, where they live, and how they live.

But extended definitions are not the only way we receive additional information; a **historical definition** can provide a longitudinal overview of how the term has been used or what the term has described through time. If you read the history of primates on the Web page www.chimpanzoo.org/history_of_primates, you'll find this overview:

> **65 mya** [million years ago]: Tertiary period and Paleocene epoch begin. . . . The earliest primates evolve. These primates were small insectivores who were most likely terrestrial. During this epoch, primates began to include food items such as seeds, fruits, nuts and leaves in their diet.
>
> **53.5 mya:** Eocene epoch begins. Primates diversify and some become arboreal. Primates have developed prehensile hands and feet with opposable thumbs

Development Strategies

and toes and their claws have evolved into nails. Arboreal primates evolve relatively longer lower limbs for vertical clinging and leaping. Their eye sockets are oriented more frontally resulting in stereoscopic vision. Primates of this epoch belong to the prosimian family.

The historical overview continues to the twenty-first century. This historical definition introduces you to a number of additional concepts and terms related to primates, all of which you'll need to understand. One of the best things about learning a new subject is that the initial vocabulary introduces more vocabulary, so the learning never ends.

A historical definition may also show when and where the term was established and how it has been pronounced and used over time. The *Oxford English Dictionary* (or OED) is the most popular and reliable resource for information about the history of words.

Sometimes, you'll need to write a **negative definition** to clarify for your readers not only what a term means but also what it does not mean. In conversation, you often say something like this: "When I talk about success, I'm not talking about making money," or "You cannot define a college education only in terms of a career." In these definitions, *success* and *education* encompass far more than money and preparing for a career. Success could involve money, of course, but also personal integrity, fulfillment in interpersonal relationships, and exciting professional challenges. Education means being introduced to all kinds of people from all over the world and exploring a wide variety of subjects (from music appreciation and art history to political science and social psychology). A college education can, indeed, lead to a career, but the road to that career should be filled with rich intellectual and social experiences of all kinds. Even primates can be defined negatively, as W. E. Le Gros Clark wrote in his classic book *The Antecedents of Man:* "The Primates as a whole have preserved rather a generalized anatomy and, if anything, are to be mainly distinguished from other [mammalian] orders by a negative feature—their lack of specialization."

Finally, in some situations, you may come across or write a **stipulative definition,** one that limits—or stipulates—the range of the term's meaning or application. A stipulative definition announces to the reader exactly how the writer will be using the term in the specific rhetorical situation. Sometimes, the writer includes reasons for the stipulation, sometimes not. For instance, if you want to write about *families,* you might include this stipulative definition: "For the purposes of this paper, a *family* will be defined as a group of people who live together, some of whom are children." If you write about *success,* you might define it like this: "In this paper, *success* will be defined in terms of how quickly college graduates entered the job market."

Look again at the photograph that opens this chapter. However you and your classmates defined that sculpture, you no doubt used a variety of words and phrases. The artist himself defined it as *Silence*. You can see why. Women have traditionally been expected to keep silent, especially in public. We know the woman is entering the public sphere because she's covered her head, as

many women around the globe do when they leave their homes. She's also carrying a basket, in which to put her gatherings or purchases. Finally, she has her hand over her mouth; no words can come out. By defining his work as *Silence,* the artist gives this female figure a reason to look the way she looks. Her silence can be appreciated and respected. The piece is not called *Shyness* or *Aloofness* or *Sadness*—but *Silence*.

Classification and Division

Classification (placing something in a more general category) and **division** (distinguishing among things within a category) are common methods for helping us make sense of the world around us. A department store, a hospital, a telephone book, a university directory, a university library, or a book store—all of these are classified and divided in order to enhance accessibility to their information or contents. When you go to a hospital, for instance, you look at the directory by the entrance to find out information about the classification of areas within the building (reception area, visitor information, emergency room, outpatient clinic, waiting room, obstetrics, patient rooms, gift shop, snack bar, and cafeteria). When you arrive at any one of those areas (patient rooms, for instance), you look to see how that general area has been divided up (into floors and then individual rooms). In important ways, the categorizing of the areas in the hospital and further dividing of those same areas serves to define those places. The hospital room you want to find is defined by belonging to the category of *patient rooms* and then differentiated from (or divided from) other patient rooms by being on the fifth floor, end of the hallway, to the left.

In fact, every time you define, you provide a term and then place that term in its general category of origin. Primates belong in the larger class of mammals, and *Silence* belongs in the more general class of sculptures. Once the term is linked to a category or class, it must be differentiated or divided from all the other members of that category or class. All successful definitions work this way, by classifying and then dividing. For example, Jon Katz classifies and differentiates two types of dogs:

> The Perfect Dog is an enticing fantasy pooch. It's the dog that instantly learns to pee outdoors, never menaces or frightens children, plays gently with other dogs, won't jump on the UPS guy, never rolls in gross things, eats only the appropriate food at the right time, and never chews anything not meant for him. This dog does not exist. . . . [The Disney Dog is] the one who loves you alone, who will sacrifice his life to pull your toddler back from the busy street, who will cross 1,000 miles of towering snowdrifts to find you if you accidentally leave him behind in the Arctic.
>
> —**Jon Katz**, "Finding the Perfect Dog"

Both of these types of dogs are, of course, in the general category *dogs,* but they are differentiated from all other beings in that class by being perfectly behaved or infinitely faithful.

Development Strategies

Exemplification

The rhetorical strategy of **exemplification** makes a generalization and uses an example or series of examples in support of that generalization. If you want to clarify why Veronica is the best sales clerk in your favorite store, you can provide a series of examples that define *best sales clerk:* Veronica dresses well herself, she has positive energy, she provides dressing-room truth, she never pushes a sale, and she helps you look like the very best version of yourself. Or, if you want to add interest to a generalization about your terrific Santa Fe vacation, you might talk about the clear blue skies, warm days, and cool nights; you could include anecdotes about being upgraded to a suite when you checked into the hotel, about visiting your cousin who lives out on a pueblo and meeting more cousins, about attending an art gallery opening and meeting the artists; you could describe shopping for turquoise jewelry and Acoma pottery and the Indian-made Christmas presents you found as you shopped on the plaza. You could also include tantalizing, sensory descriptions of the delicious food—Frito pie, chocolate-covered chile creams, carne adovada, and natillas. All these examples add interest to your generalization that you enjoyed a terrific vacation—and define what you mean by that phrase.

In the following passage, Pulitzer Prize–winner William Styron defines *suicidal* through his examples of suicidal thoughts.

> He asked me if I was suicidal, and I reluctantly told him yes. I did not particularize—since there seemed no need to—did not tell him that in truth many of the artifacts of my house had become potential devices for my own destruction: the attic rafters (and an outside maple or two) a means to hang myself, the garage a place to inhale carbon monoxide, the bathtub a vessel to receive the flow from my opened arteries. The kitchen knives in their drawers had but one purpose for me. Death by heart attack seemed particularly inviting, absolving me as it would of active responsibility, and I had toyed with the idea of self-induced pneumonia—a long, frigid, shirt-sleeved hike through the rainy woods. Nor had I overlooked an ostensible accident . . . by walking in front of a truck on the highway nearby. These thoughts may seem outlandishly macabre—a strained joke—but they are genuine.
>
> —**William Styron**, *Darkness Visible*

Styron admits to his physician that he is, indeed, depressed to the point of being suicidal, but he reserves the persuasive examples of his mental state for readers of his memoir.

Description

As you and your classmates "read" the sculpture called *Silence,* you no doubt relied on specific visual details in order to obtain an overall impression. Specific details can converge in a **description,** a verbal accounting of what we have experienced through any or all of our five senses, through what we see, hear, smell, touch, or taste.

Description helps us make sense of the world in a number of ways—for ourselves and for the people with whom we're communicating. Our descriptions always carry with them **sensory details** that have to do with our physical sensations or **sensibility details** that have to do with our intellectual, emotional, or physical state (alertness, gullibility, grief, fear, loathing, exuberance, coordination, clumsiness, relaxation, agitation, and so on).

José Antonio Burciaga's definition of *tortilla* is an extended definition that relies heavily on sensory details:

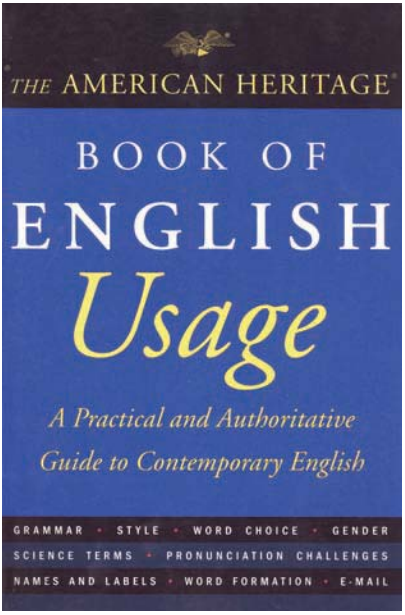
> For Mexicans over the centuries, the *tortilla* has served as the spoon and the fork, the plate and the napkin. . . . When I was growing up in El Paso, *tortillas* were part of my daily life. I used to visit a *tortilla* factory in an ancient adobe building near the open *mercado* in Ciudad Juárez. As I approached, I could hear the rhythmic slapping of the *masa* as the skilled vendors outside the factory formed it into balls and patted them into perfectly round corn cakes between the palms of their hands. The wonderful aroma and the speed with which the women counted so many dozens of *tortillas* out of warm wicker baskets still linger in my mind. Watching them at work convinced me that the most handsome and *deliciosas tortillas* are handmade. Although machines are faster, they can never adequately replace generation-to-generation experience. There's no place in the factory assembly line for the tender slaps that give each *tortilla* character. The best thing that can be said about mass-producing *tortillas* is that it makes it possible for many people to enjoy them.
>
> —**José Antonio Burciaga**, "I Remember Masa"

The sensory details that infuse Burciaga's definition of *tortilla* make his definition entertaining and memorable. Because description makes such use of details, it serves to define what is being described in particular ways. Just as Burciaga's details clarify what he means by *tortilla,* your description of your car as "a four-year-old Ford Focus with a forest green exterior and an interior that smells like stale, cherry air freshener from the last time it went in for repairs" defines your car by classifying the make and differentiating it from other green Focuses that do not smell of stale, cherry air freshener.

Definition and the Rhetorical Situation

Although definition can be employed in many ways—as part of a description, a cause-and-consequence analysis, a narrative, and so on—it is always used to fulfill its primary purpose of explaining features of the world around us. Such an explanation is often used to inform; it is sometimes used to argue a point. The understanding that comes through classification, division, exemplification, and description helps us learn, understand, weigh decisions, and make up our minds.

At its most basic level, though, definition is about meaning. It's about understanding the meanings of the words we encounter and about infusing the words we use with our intended meaning. Every time we read a sentence, we define one word after another in order to understand what message that sentence is sending. When we listen to someone else talking, we define what is said. When we speak, we define every word we produce. We've been selecting words according to their definitions ever since we spoke our first word. We choose one word instead of



The American Heritage® Book of English Usage can help you choose between two words that seem similar.

another because it carries with it the meaning we want to deliver. And whenever we're at a loss for words or struggling to come up with just the right word, we're frustrated, maybe even embarrassed. We may be experiencing some emotion (frustration, grief, happiness, fright, anger, or excitement) that interferes with our ability to select the word we want.

Definition helps us fulfill two basic rhetorical purposes, then: to explain or inform and to argue a point. If you're sitting around with your friends, wondering what a word means, you'll probably turn to a dictionary or some other reference work and fulfill both purposes at once. For instance, although many people use the words *imply* and *infer* interchangeably, according to many language-watchers, such usage is incorrect. Consider the following definitions and distinctions:

> §174. **infer / imply**
>
> People sometimes confuse *infer* with *imply,* but the distinction is a useful one. When we say that a speaker or sentence implies something, we mean that information is conveyed or suggested without being stated outright: *When the mayor said that she would not rule out a business tax increase, she implied* (not *inferred*) *that some taxes might be raised.* Inference, on the other hand, is the activity performed by a reader or interpreter in drawing conclusions that are not explicit in what is said: *When the mayor said that she would not rule out a tax increase, we inferred that she had been consulting with some new financial advisers, since her old advisers were in favor of tax reductions.*
>
> —*The American Heritage® Book of English Usage*

The definitions presented and discussed in this usage guide are readily available to anyone who takes the time to look them up. As such, they meet the needs of the rhetorical situation: they address an exigence ("Is it *imply* or *infer*?"); they address an audience (the person who looks them up, wanting to know more); they fulfill a purpose (to explain a distinction in meaning); they provide a fitting response (brief and to the point); and they take advantage of the available means (by being accessible in print and online).

Using Definition in Your Writing

1. In what assignments (for chemistry, biology, engineering, math, and so on) are you asked to include a definition as part of your response? What kinds of definitions (formal, extended, historical, stipulative, or negative) are you most often asked to provide?

A cartoon defining *affection*.

2. Bring to class an example of a definition, perhaps one you've come across in your pleasure reading or one that you've noticed in a textbook (but not one from a dictionary). As you choose your example, think about the ways the definition is used as support or explanation within a larger piece of writing.

Checking Over a Definition

Answering the following questions will help you review your own definitions as well as those of your classmates.

- ✓ What exigence needs to be resolved?
- ✓ What specific audience can resolve or influence the resolution of that exigence?
- ✓ What kind of definition (formal, extended, historical, negative, or stipulative) might best resolve this exigence? Why? What formal definition could anchor any of the other types?
- ✓ What is the overall purpose of this definition: to inform, to explain, or to argue a point? How exactly does the purpose relate to the audience, and vice versa?
- ✓ What examples might best develop this definition? How might division be used to develop the definition?
- ✓ Where is description used in the definition? Would some kind of visual complement or clarify the description?

11 Comparison

Write for Five

Like many Americans, you may eat cold cereal for breakfast. Pick out two cereals, either by looking at the photo or by thinking about ones you've eaten recently. Write for five minutes about these breakfast choices, noting similarities and differences between the names of the cereals and the colors and graphics on the boxes. As you write, consider the audience (or consumer) for each of the cereals, the exigence to which its producers might be responding, and the reasons you might have for choosing one of the cereals over the other. Be prepared to share your comparison with the rest of the class.

Comparison as an Available Means

Two cereal boxes you might recognize are those for Lucky Charms and Cheerios. The Lucky Charms box is red, the most eye-catching color on a grocer's shelves. (And if you have any experience grocery shopping with young children, you'll know that cereals like Lucky Charms are always shelved low, where the children can more readily spot them.) The character on the front of the box is a cheerful Irish leprechaun, wearing a green suit and hat, adorned with a shamrock. The frosted oat cereal and colored marshmallows swirl around the leprechaun, forming a rainbow. There's no mention on the box's front of the nutritional value or the sugar content of this cereal.

Cheerios, on the other hand, comes in a yellow box with a big red heart on the front, and the print touts the cereal's nutritional value. The banner across the heart reads, "As part of a heart-healthy diet, the soluble fiber in Cheerios can reduce your cholesterol!" And in the lower-left corner of the box's front is another assertion: "Three grams of soluble fiber daily from whole-grain oat foods, like Cheerios, in a diet low in saturated fat and cholesterol, may reduce the risk of heart disease. Cheerios has 1 gram per cup." As you probably know, Cheerios is shelved at adults' eye level; it's aimed at adults.

Side by side, these two cereal boxes promote different eating experiences—one fun, the other healthful. The information you can glean from the boxes themselves—the ways the two cereals are alike and different—helps you evaluate which breakfast cereal to choose.

When your exigence prompts you to consider similarities and differences or to determine what is superior and what is inferior, you can respond with the two-part method of rhetorical development known as **comparison and contrast.**

What Is Comparison and Contrast?

We use comparison and contrast from the moment we wake up (often comparing the advantages to getting up with those of staying in bed) until we go to bed at night (comparing that option with staying up later). We use **comparison** to consider how two or more things are alike, and we use **contrast** to show how related things are different. The method of comparison and contrast helps us make sense of the world around us and clarify the issues we need to understand, whether we're explaining, making a decision, shaping an argument, opening a discussion, or crafting an entertaining narrative.

If you're deciding which cereal to have for breakfast, you can initiate comparison and contrast by establishing a **basis for comparison,** the feature shared by the things being compared. Lucky Charms and Cheerios are both cold breakfast cereals, indeed, but that doesn't make them the same. By setting up **points of comparison,** you can clarify the ways in which the two cereals are the same or comparable as well as different. You may already know the answers to the questions of which cereal tastes better, which one is better for you, and which one will sustain you until lunch. But you may not be familiar with

the information that supports those answers. So, you might examine both cereal boxes more closely.

The nutrition information panels on the boxes indicate that both cold cereals have been approved by the American Heart Association because both are low in saturated fats and cholesterol, with 0 grams of saturated fat and 0 milligrams of cholesterol. Both are also pretty low in sodium (200 milligrams and 210 milligrams), carbohydrates (25 grams and 22 grams), and protein (2 grams and 3 grams)—but what do these figures mean? If you want to follow the recommended daily allowances (RDAs), you'll want 30 percent of your daily calories to come from fat, 55 percent from carbohydrates, and 15 percent from protein. Neither of the cereals comes close to fulfilling the RDAs, as the charts on the boxes show. But what about the recommended daily requirements (RDRs) for necessary vitamins and minerals? The nutrition charts show that these cereals provide the same amounts of vitamins A, C, D, B_6, and B_{12}. In terms of other nutrients—calcium, thiamin, riboflavin, niacin, folic acid, and zinc—they are also the same. Cheerios, however, offers more iron (nearly half the RDR), phosphorus, magnesium, and copper. But will those differences affect your choice? What difference will be decisive for you? It might be the amount of sugar. Lucky Charms has 13 grams, whereas Cheerios has only 1 gram. The extra sugar might make Lucky Charms taste better; if you want to make it to lunch, however, you might choose Cheerios, so you don't go to work on a sugar high and then crash midmorning.

All the information you can glean from the side of a cereal box helps you understand the ingredients of the cereal and make a choice. If you wanted to discuss the choice of cereal with children and persuade them to make the "right" choice, you could use much of that information. Whether you could ultimately persuade them to choose Cheerios over Lucky Charms is, of course, another story.

Suppose you wanted to open a discussion with your children about moving from the city to the suburbs. You might rely on comparison and contrast to present ways in which a move to the suburbs would improve their daily lives as well as their future chances. They might resist, and one of them might produce the following article:

> . . . People who flee urban schools in pursuit of more wholesome settings may be surprised by this report card: Suburban students engage in just as much sex, drugs, and fighting as city kids do.
>
> Among the results of the study released Wednesday by The Manhattan Institute, a New York–based conservative think tank:
>
> - Two-thirds of suburban and urban 12th-graders have had sex; 43 percent of suburban 12th-graders and 39 percent of urban 12th-graders have had sex outside of a "romantic relationship."
> - 74 percent of suburban 12th-graders and 71 percent of urban 12th-graders have tried alcohol more than two or three times.
> - 22 percent of suburban 12th-graders and 16 percent of urban 12th-graders say they have driven while drunk.
>
> —**Wire Reports**, "City, Suburban Student Behavior Similar"

The basis for comparison is student behavior, and the points of comparison are sexual activity, alcohol consumption, and drinking and driving. The comparisons are striking and perhaps surprising: two-thirds of all twelfth-graders have had sex, and nearly three-fourths of both suburban and urban twelfth-graders have tried alcohol more than two times. The percentage gap between the number of suburban and urban twelfth-graders who have driven while drunk reflects the fact that many urban youths have easy access to public transportation and thus no need to drive. An urban twelfth-grader could ride a bus when drunk. This comparison and contrast indicates that the problems urban teens face are not a result of living in the city but of being an American teenager today.

The Elements of Comparison and Contrast

The basis of comparison

We compare and contrast on a regular basis, always starting with a basis of comparison, whether we're deciding which college to attend, which route to drive into work, which place to board our dog, or which assignment to do first. Every time we write, we compare and contrast sentences, paragraphs, and examples, revising and making choices according to which passage is more effective. The basis of comparison is what two things have in common: college reputation, a route to work, kennel facilities, or an academic obligation.

Most writers open a comparison-and-contrast essay by establishing a quickly understandable basis of comparison. In an often reprinted essay, Bruce Catton sets up the basis of comparison for the two Civil War generals, Ulysses S. Grant and Robert E. Lee:

> They were two strong men, these oddly different generals, and they represented the strengths of two conflicting currents that, through them, had come into final collision. **—Bruce Catton,** "Grant and Lee: A Study in Contrasts"

Other than being generals, Grant and Lee had little in common, hence the basis for Catton's essay. Catton didn't intend to demonstrate that one man was better than the other, but rather that each man authentically reflected the society he represented.

Bharati Mukherjee uses comparison and contrast to evaluate the choices she and her sister (also Indian-born) have made with regard to whether to become U.S. citizens:

> This is a tale of two sisters from Calcutta, Mira and Bharati, who have lived in the United States for some 35 years, but who find themselves on different sides in the current debate over the status of immigrants. I am an American citizen and she is not. I am moved that thousands of long-term residents are finally taking the oath of citizenship. She is not. **—Bharati Mukherjee,** "Two Ways of Belonging in America"

Even though these sisters have much in common, sharing a place of birth, place of education, and place of employment, their opinions of U.S. citizenship differ, with one wanting her expertise and social contributions to outweigh her immigrant status and the other seeing her U.S. citizenship as of utmost value to herself and the nation. The national controversy over the status of immigrants served as the exigence for Mukherjee's op-ed piece.

You don't spend time comparing and contrasting kennel facilities with homework assignments or your sister with Robert E. Lee—these pairs have nothing in common, no basis of comparison, unless, of course, you're using a special form of comparison called analogy.

Analogy

An **analogy** equates two unlike things, explaining one in terms of another, such as comparing the human brain with a computer or the human eye with a camera. David Sedaris even likens his grandmother to an ATM machine in the following passage:

> My brother and I came to view our Ya Ya as a primitive version of an ATM machine. She was always good for a dollar or two, and because we were boys, all we had to do was open her car door or inform her the incense had just set fire to one of her embroidered cushions. I'd learned never to accompany her in public, but aside from that, Ya Ya and I had no problem. I saw her as a benign ghost, silent and invisible until you needed a little spending money. —**David Sedaris**, "Get Your Ya-Ya's Out!"

Of course, Sedaris's grandmother isn't really an ATM machine, but she is "silent and invisible until you needed a little spending money." Whenever you can use analogy, whenever you can explain one thing in terms of another, you should try it; an analogy often breathes new life into an otherwise ordinary comparison-and-contrast passage or essay.

The points of comparison

After establishing a basis of comparison, you need to clarify the points of comparison, the ways in which the two (or more) things or people are alike or different, the features you want to emphasize. Whether you wrote or thought about it, or discussed it with your family over the course of several months, your choice of college no doubt involved comparison and contrast. The points of comparison you used probably involved such features as distance from home, yearly tuition, costs of room and board, reputation, and range of available majors. Or maybe your comparison and contrast was between attending college or working full-time, with the points of comparison being your interest, financial status, and financial obligations. Whether you're choosing a college or choosing to attend college, you're making your decision based on points of comparison.

One of the most familiar sources of information for comparison and contrast is *Consumer Reports,* where readers look for help in choosing the best used car,

Comparison of costs for "The Big Spender" and "The Savvy Shopper" from *Consumer Reports*.

washing machine, interior paint, and so on. Sometimes, the magazine features advice on how to consume rather than what to consume. In a feature titled "Dollars & Sense, A Tale of Two Shoppers," the spending patterns of two women are compared and contrasted. Both women bought groceries at the same store, but one woman "was armed with coupons, the store's shopper card, a store circular, and a smart shopper's savvy." The image shows the points of comparison: peanut butter, carrots, ice cream, instant breakfast mix, nacho chips, and preserves. The visuals accompanying the essay complement the text: although the food purchases appear to be the same (same Alpo, same Breyers, same Cap'n Crunch), the purchases by "The Savvy Shopper" total nearly eighty dollars less.

Comparison and Contrast and the Rhetorical Situation

Whether we're shopping for groceries, deciding what to wear to an interview, or answering exam questions, we're drawing on our capacity to compare and contrast. Examiners tend to have a special fondness for comparison and contrast questions, as you'll quickly discover, if you haven't already. Your history professor may want you to compare and contrast the public's attitudes toward the war in Vietnam and the war in Iraq for several reasons, some of which may well have to do with your understanding of the causes and consequences of such conflicts. Your English professor might ask you to compare and contrast the treatment of female characters in two of Shakespeare's comedies, perhaps so you can explore the dramatic purpose behind each of the female roles. And

your education professor might ask you to compare literacies learned at school with those learned outside of school, so that you can begin to appreciate all the learning that happens when young students are not in school. Physicians, too, ask you to think in terms of comparison and contrast: Is your headache worse than the last time you were here? How is this cold different from the ones that do not bring you to the doctor's office? What's the difference between putting weight on your right ankle and putting it on your left ankle?

These are the kinds of comparisons and contrasts that we use on a regular basis, the kinds we've been using since we were children and knew that we preferred creamy peanut butter over crunchy, our sandwiches cut on the diagonal rather than straight across, Levi's rather than Wranglers, and so on. Some of the preferences that arise from our comparisons and contrasts may not make much sense to others; partners think that if crunchy peanut butter's on sale, it's the kind you ought to eat; babysitters don't appreciate being able to eat the points off a sandwich half; and parents cannot see one bit of difference between two pairs of jeans except on the price tag. But when we compare and contrast (even if we do it in a split second), the results make a difference to us: creamy peanut butter doesn't scratch the roof of your mouth; diagonally cut sandwiches can also be dipped in soup; and one kind of jeans fits better through the thighs and has flared legs. They simply look better on, and the price difference is worth it.

Whether you use comparison and contrast to frame an entire essay, to organize a supporting passage in another kind of essay, or to make a point in a conversation or an argument, this rhetorical method of development is used to fulfill four general purposes: to explain, to evaluate choices, to argue a point, and to entertain. In every case, the use of comparison and contrast is meeting the needs of a rhetorical situation, addressing an exigence and an audience with a specific rhetorical purpose.

Using Comparison and Contrast in Your Writing

1. With a classmate, draft a short comparison-and-contrast essay about your experiences growing up: where you each grew up, in what kind of home, your most vivid school-related experiences (school trips, for instance), your most memorable family vacations, and so on. Be sure to establish a basis for comparison and a set of points of comparison. If you can imagine using any kind of visual to help make your points, describe (or supply) it. Take into account the constraints of the rhetorical situation (your classroom, other classmates) as you prepare a response to share with the rest of the class.
2. Consider the writing you do in other courses or on the job. In what situations do you use comparison and contrast to explain, demonstrate, or justify? Be prepared to share your response with the rest of the class.
3. Bring to class an example of the use of comparison and contrast that you found in something you read for another course or for pleasure. Be prepared to explain to the class why the writer used this rhetorical method of development—and to what effect.

Checking Over a Comparison and Contrast

You can refer to the following checklist as you review your own draft, a comparison-and-contrast essay written by one of your peers, or a professional piece of writing.

- ✓ What is the specific exigence to which the writer is responding? Did the writer identify or create that exigence? Does that exigence specifically call for the use of comparison and contrast?
- ✓ What basis of comparison does the writer establish? Does it seem appropriate to you?
- ✓ What specific audience can resolve or influence the resolution of the exigence?
- ✓ What is the overall purpose for using comparison and contrast: to explain, evaluate a choice, argue a point, or entertain? Or some combination of these? How does the writer's purpose relate to the audience?
- ✓ What points of comparison does the writer set out? Are they all applied to both (or all) of the things being compared and contrasted? Why or why not? Are they all of interest to the rhetorical audience? How could the writer improve the number or selection of points of comparison?
- ✓ What means are used to deliver this piece of writing? How do those means accommodate the resources and constraints of the rhetorical situation?
- ✓ If a visual is included, how does it enhance or otherwise complement the use of comparison and contrast? How does it help the writer fulfill the rhetorical purpose? If a visual is not included, what kind of visual might enhance this piece?

12 Relationship

Write for Five

Write for five minutes about the possible relationship between the two images shown here, using whatever information you can glean from them. Pay close attention to the details in the two photographs.

Relationship as an Available Means

As you compared the photographs on the chapter-opening page, you undoubtedly wondered why the second photograph differed so markedly from the first one. You might have asked yourself what the two photographs had in common: what is their relationship? You can see that the photographs feature the same pathway and large trees, which might lead you to think about what happened after the first and before the second photograph was taken. What is the *cause* of the devastation shown in the second photograph? What *process* caused that apparent devastation? What are the *effects* of what happened? How would the story of what happened be *narrated*? When an exigence prompts you to respond to questions such as these, you can make use of the common strategies for development known as cause-and-effect analysis, process analysis, and narration.

What Is Cause-and-Effect Analysis?

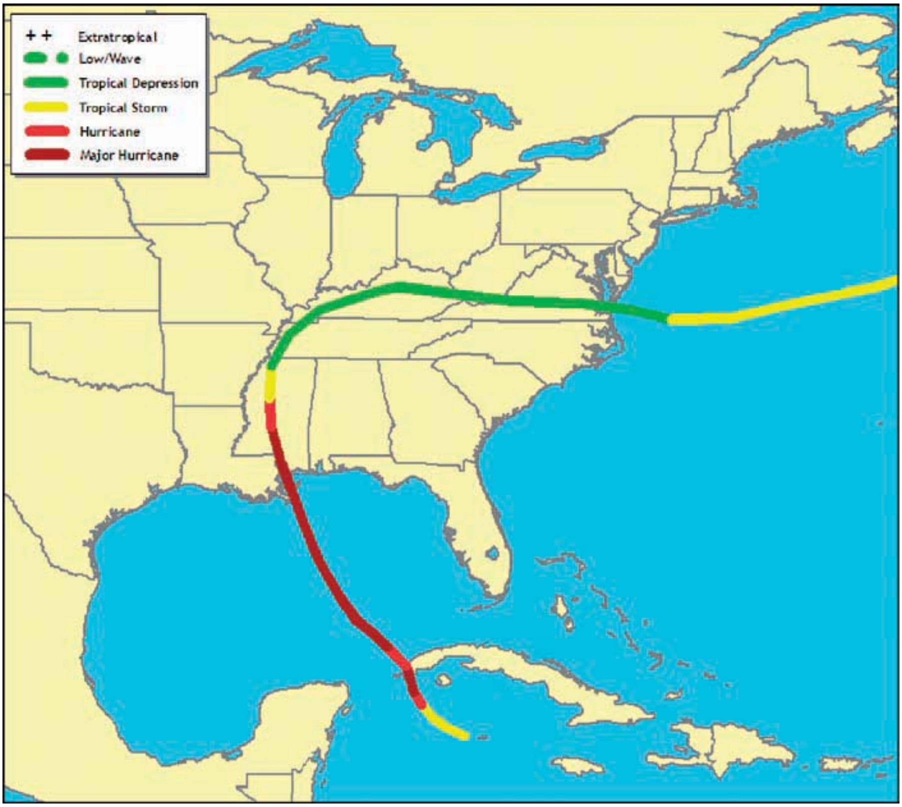
Whenever you find yourself concentrating on either causes or effects, explaining why certain events have occurred, or predicting that particular events or situations will lead to specific effects, you're conducting a **cause-and-effect analysis.** We spend a good deal of time trying to figure out why some things happen or trying to predict the consequences that might follow from a particular event or situation. For instance, if one of our bookshelves collapses, we check whether the shelf braces have been screwed into studs, the books are too heavy, or additional braces are needed as support. When we have a fender-bender on the way to work or school, we try to figure out the reasons that led to the accident: low visibility, snowy or icy roads, poorly marked roads, brake failure, missing taillights on the car in front, speeding, inattention (eating or putting a CD back into its case), or some combination of causes. If we're gaining weight, we try to figure out if the reason is a lifestyle that's too sedentary, overeating, or a medical problem. Once the United States invaded Iraq, ordinary citizens wondered if Iraq and al Qaeda were working together, if Iraq was stockpiling biological and chemical weapons, or if the Iraqi people welcomed the invading forces. Whether a situation or event is personal or political, important or relatively inconsequential, we often spend a good deal of time and energy trying to trace out the causes that have contributed to it.

We spend just as much time—maybe more—evaluating the effects of situations and events. You're enrolled in college and thus already considering the effects of having a college degree, most of them positive (you'll have to work hard, but you'll be well employed when you're finished). If you're thinking about getting married, you're analyzing the effects of that choice (you'll have to move to Boston to work in the family business, but you'll be with the love of your life). If you're following current events, you know that the effects of the war in Iraq include the deaths of thousands of Americans and tens of thousands of Iraqis and a good deal of public discontent.

Your school, work, and personal life offer endless opportunities to conduct cause-and-effect analysis, some of it superficial to the point of being

practically mindless (what are the effects of overfilling my coffee mug?) and some in-depth and critical (why did my sister develop leukemia; what are the effects of her medical treatment?). Cause-and-effect analysis helps us make sense of the world around us and plan accordingly.

Look again at the two photographs that open this chapter. The first photograph shows a beautiful old church surrounded by big trees. It's the Trinity Episcopal Church in Pass Christian, Mississippi, which was built in 1849. Set among live oaks and lush lawns, Trinity served as a landmark for over a century. In the second photo, some—but not all—of the big trees are still standing, but there's no church, just the stairs and pathway leading up to the church. This photograph of the church site was taken on August 18, 1969, the day after Hurricane Camille smashed into the Mississippi Gulf Coast, with wind speeds in excess of two hundred miles per hour and water levels twenty-four feet above normal high tide, making it the strongest storm in U.S. history. By the time Camille dissipated on August 22, it had run a course along the Gulf Coast and then moved inland, toward the northeast into the Appalachians of southern Virginia. At final count, the death toll from Camille was 143 along the Gulf Coast and 113 inland. Another effect was $1.4 billion in damages (which is equivalent to $6.9 billion in 2000).



Path of Hurricane Camille in August 1969.

It's likely that no one in your class recognized one of the most famous photos from Hurricane Camille. Nevertheless, the cause-and-effect analyses that you and your classmates produced might accurately reflect the situation in Mississippi in August 1969 or perhaps be informed by your knowledge of the destruction caused by the more recent Hurricane Katrina. On the other hand, some of your analyses might be completely off the wall. What's important is to develop your ability to look for causes and effects and tease out an analysis. Doing so will help you better understand the world.

The Elements of Cause-and-Effect Analysis

As you well know, several causes may contribute to an event or situation, and several effects may result from an event or situation; however, those causes and those consequences don't necessarily carry equal importance. To conduct a thorough analysis of the causes or the effects for any situation or event, you'll need to distinguish among them.

Primary cause and contributory causes

The most important cause is the **primary cause.** Causes that advance a situation or event but do not directly cause it are referred to as **contributory causes.**

Let's say you've just discovered that you've gained ten pounds since school began a few months ago. It's true that you're not eating the same as you did at home, in neither content nor amount. After all, at home your parents prepared balanced meals and filled the pantry with healthful snacks; at school, you're getting most of your meals at the cafeteria's buffet line, and you're spending your weekend nights out on the town—eating and drinking—with your friends. It's also true that you're not exercising as much as you did at home, especially when you were playing high school sports. In addition, you're not sleeping well, which experts have identified as yet another contributing factor to weight gain. On the nights you're not staying up (too) late studying and snacking, you're lying awake hoping that the guy down the hall will turn down that music. Coming to college has brought many changes, not only in terms of your studies but also in terms of your daily life. You're feeling stressed as you cope with being away from your family, your friends, your routine, and your own kitchen.

The primary cause of your weight gain is stress, the stress of being in a new environment. And moving from the familiar (home) to the unfamiliar (college) can trigger all sorts of stress-related behaviors, overeating (especially of high-calorie comfort foods) being just one of those behaviors. But there are contributory causes as well—the changes in your social life and daily habits. You're snacking late into the night with your roommate, skipping breakfast and grabbing vending-machine snacks, and spending so much time studying (and socializing) that you've ditched your former exercise routine.

Immediate cause and remote causes

The **immediate cause** directly produces the event or situation, whereas the **remote causes** are not as close in time to the event or situation.

In the weight gain example, the immediate cause of your weight gain is that you're taking in more calories than you're burning. The remote causes include your late-night snacking, your weekend partying, and your lack of exercise. Lack of sleep is yet another remote cause of your weight gain.

Primary effect and secondary effects

The most important effect of an event or situation is the **primary effect.** Other effects that follow an event or situation but are not as important as the primary effect are called **secondary effects.**

The primary cause of your weight gain is the stress of being in a new environment, but what might the effects of that weight gain be? The primary effect is your loss of energy. The secondary effects, although not as important as the primary effect, do have their own negative consequences in this case. Your clothes don't fit any more, so you don't feel good about the way you look when you go out. Your weight gain has also affected your ability to concentrate on your studies and work efficiently to meet various deadlines. And the constellation of these effects seems to have derailed the sense of purpose that brought you to college in the first place. That primary effect, then, could lead eventually to your taking a temporary (even a permanent) break from college. Although few freshmen enter college anticipating such an effect from weight gain, many freshmen, in fact, don't return for sophomore year.

Immediate effect and remote effects

Although the **immediate effect** always appears first, the **remote effects,** which appear later, might be just as or more important than the immediate one.

In the weight gain example, if you're stressed out by your new environment (and most people have to work to find ways to cope with and settle into a new environment), the immediate effect might be that you overeat. Remote effects might include losing sleep, getting sick, missing classes, and losing your sense of academic direction. You might become so behind in your academic obligations that you receive poor grades and are placed on academic probation. The most remote effect of all might be that you drop out of school at the end of your first year.

Causal chain

A timeline that shows how one cause or effect precedes another and, therefore, perhaps leads to it and that identifies the various causes and effects in a hierarchy of significance is called a **causal chain.** To create a causal chain, you first need to analyze carefully whether each situation or event might be a cause or an effect. Then you'll need to analyze its relationship with the event or situation

that precedes or follows it. But you'll need to keep in mind that chronological position does not equate with cause or effect. As you consider the causal chain shown here, you can see that events happened in a particular order and some led to others. But no one would think that there's a direct, uncomplicated link from starting college to dropping out.

Move to college →

New living quarters and social events →

New friends and courses →

STRESS →

More/less studying and less exercise →

More/less socializing →

Change in eating habits →

Change in sleeping habits →

Some depression →

Confusion →

Dropping out

Cause-and-Effect Analysis and the Rhetorical Situation

Cause-and-effect analyses provide informative insights into how things work and why things happen. Such analyses help us understand reasons for causes and help us predict effects or formulate results. Whether we're trying to understand the causes and effects of Hurricane Camille, weight gain by first-year college students, Ray Charles's death, a high school dance class, gun-related murders in the United States, or data loss on computers, we're engaging in a cause-and-effect analysis.

Whenever we experience a situation or event and wonder how it happened or what might come of it, we're posing the questions that launch a cause-and-effect analysis. How did Hurricane Camille develop? What ecological and material damages were caused by the hurricane? What are the possible effects of gaining fifteen pounds in one year? How will Ray Charles's death affect the music world?

Cause-and-effect analyses, just like the other rhetorical methods of development, can best be explained within the framework of the rhetorical situation. When writing or reading such an analysis, you'll want to pay special attention

to all of the elements of the rhetorical situation—how you're addressing them or how the other writer did. You'll learn a great deal by simply being conscious of what you're doing and how others do it.

Using Cause-and-Effect Analysis in Your Writing

1. In what course assignments (chemistry, biology, engineering, math, and so on) are you asked to include an analysis of causes or effects? Be prepared to share your response with the rest of the class.
2. Bring to class an example of an analysis of causes or effects, perhaps one you've created as part of an assignment in another course or come across in your reading. As you choose your example, think about how the analysis is used as support or explanation.

Checking Over a Cause-and-Effect Analysis

Answering the following questions will help you review your own cause-and-effect analyses as well as those of your classmates.

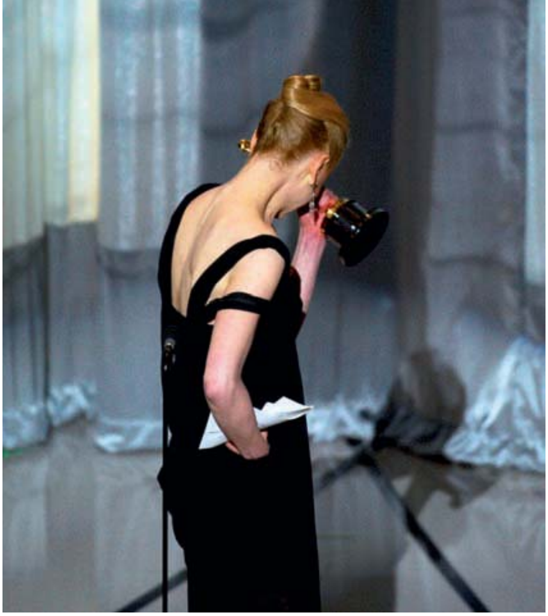
- ✓ What exigence needs to be resolved?
- ✓ What specific audience can resolve or influence the resolution of that exigence? What expectations might they be bringing to this situation?
- ✓ What is the purpose of this cause-and-effect analysis: to inform, entertain, speculate, or argue a point? Does the analysis focus on causes or effects, or does it consider both?
- ✓ How exactly does the purpose relate to the intended audience?
- ✓ What is the relationship of each of the causes or effects to the exigence?
- ✓ Can you identify which of the causes and effects are primary or contributory (secondary) and which are immediate or remote?
- ✓ How is the cause-and-effect analysis arranged, in chronological or emphatic order? (Emphatic order is order of importance.)

Development Strategies

What Is Process Analysis?

Any time you think about or try to explain how something is done, you are engaging in **process analysis.** As a development strategy, process analysis involves dividing up an entire process into a series of ordered steps so that the audience will be able to see the relationship among those steps and understand or replicate the process. A process analysis always includes a series of separate, chronological steps that provide details about a process. Such an analysis often reads like a narrative, whether it's an explanation of how volcanoes erupt, how a diamond is formed, or how leukemia is treated. Many process analyses, how-

ever, take the form of a list, with distinct and often numbered steps, as in recipes, instruction manuals (for using small appliances), and installation guides (for shower heads, computer software, and garage door openers).



A process analysis at www.scunci.com tells readers how to recreate the hairstyle worn by Nicole Kidman at the 75th Annual Academy Awards.

Television programs and DVDs present processes we can duplicate: we can learn how to dress to enhance our body shape by watching *What Not to Wear* or how to prepare a certain dish by watching Alton Brown's show on the Food Network; we can view DVDs such as *How to Be a Ballet Dancer* and *How to Play Rippin' Lead Guitar,* although these presentations probably wouldn't provide enough training for us to duplicate the processes they describe. Whether the processes are conveyed visually or verbally, whether we're reading cookbooks, car-repair manuals, or how-to instructions for installing software, we're using process analysis.

Process analyses come in two basic forms: **directive process analysis** is used to teach the reader how to do something, how to duplicate a process; **informative process analysis** is used to explain a process, so the reader can understand it or be persuaded by it. An example of a directive process analysis can be found on the Web site of the hair products manufacturer scünci. Featured under "celebrity style" are steps for recreating the hairstyle of several celebrities, including one worn by Nicole Kidman at the Academy Awards:

1. Create a 2 inch × 2 inch square section in the front part of your hair and secure it with a bobby pin or mini jaw clip.
2. Brush the rest of your hair back smoothly (be careful not to include the sectioned hair) and hold it with your hand at the center of the back of your head.
3. Roll your hair upward and tightly to your head, then tuck the ends under for a classic French twist look and secure with bobby pins.
4. Remove the pin (or clip) from the front section and brush that section of hair back smoothly.
5. Wrap the end of the hair around the top of the French twist and secure it with a bobby pin.

NOTE: You may use hairpins to secure this classic style, or you can accessorize your French twist using the new Sophisticomb®. —**www.scunci.com**

This kind of directive process analysis might have you or one of your female friends sporting a celebrity's hairstyle in just a couple of minutes. For most of us, however, the process is informative, an entertainment of sorts.

Development Strategies

The following passage, taken from a popular suspense novel, includes an informative process analysis on how to use fingerprints for identifying perpetrators or victims:

> Detective Matt Chacon knew that unlike the TV cop shows—where actors sit in front of a computer monitor and instantaneously pull up a digital fingerprint record that matches a perp or a victim—trying to ID someone using prints in the real world can be mind-numbing work. There are thousands of prints that have never been entered into the computer data banks, and thousands more on file that, because of poor quality, are virtually unusable for comparison purposes. On top of that, figure in the small cop shops who haven't got the money, manpower, and equipment to transfer print records to computers, and the unknown number of print cards that were left in closed felony cases and sit forgotten in basement archives at police departments all over the country, and you've got a data-bank system that is woefully inadequate and incomplete. Finally, while each fingerprint is unique, the difference between prints can be so slight that a very careful analysis must be made to confirm a perfect match. Even then, different experts can debate the results endlessly, since it isn't an exact science.
>
> Chacon had started his career in law enforcement as a crime scene technician with a speciality in fingerprint and tool-mark identification, so of course Lieutenant Molina had sent him off to the state police headquarters to work the state and federal data banks to see if he could get a match.
>
> He'd been at it all night long and his coffee was starting to taste like sludge, his eyes were itchy, and his butt was numb. Using an automated identification system, Chacon had digitally stored the victim's prints in the computer and then started scanning for a match against those already on file.
>
> The computer system could identify possible matches quickly, but then it became a process of carefully analyzing each one and scoring them according to a detailed classification system. So far, Chacon had examined six dozen sets of prints that looked like possible equivalents and had struck out. But there was another baker's dozen to review.
>
> He clicked on the next record, adjusted the monitor to enhance the resolution of the smudged prints, and began scoring them in sequence. Whoever had printed the subject had done a piss-poor job. He glanced at the agency identifier. It was a Department of Corrections submission.
>
> Chacon finished the sequence and used a split screen to compare his scoring to the victim's print. It showed a match. He rechecked the scoring and verified his findings.
>
> For the first time, he looked at the subject's name. The victim was Victoria Drake, a probation and parole officer with the Department of Corrections, assigned to a regional office in the southern part of the state.
>
> He printed out a hard copy. Moved his chair to another monitor, accessed the motor vehicle computer system, typed in the woman's personal information from the record, and a driver's license photograph of Drake appeared on the screen. The dead woman in the van was most definitely Victoria Drake, although she'd looked much better in life than in death. **—Michael McGarrity,** *Everyone Dies*

This process analysis informs and entertains at the same time as it argues a point—that fingerprint matching is a complicated and often time-consuming procedure, not the quick fix often depicted on television. Process analysis provides the overall structure of the passage, but the passage also uses several other rhetorical strategies for development.

Process analyses, whether directive or informative, address an exigence ("How did Nicole Kidman fix her hair?" or "How will the good guys identify the victim?"), for a specific audience, with a rhetorical purpose (to inform or teach, to entertain, or to explain), all within the resources and constraints of the rhetorical situation. Note, too, that a process analysis can constitute an entire message or be just part of the full message (within a novel, proposal, or report, for example).

If you've ever taken an airplane trip, you're familiar with the passenger safety card found in the pocket of the seat in front of yours. As you follow along, the flight attendant goes over the step-by-step directions for various safety procedures during takeoffs, landings, and emergencies: how to buckle and unbuckle your seat belt, how to use an oxygen mask, where the life preserver is stored and how to inflate it, and so on. Many passengers can understand the language in which the flight attendant is giving these instructions, but, for those who cannot, the visuals on the card provide the necessary details for full understanding. Whether the information is taken in aurally or visually, it represents a directive process analysis, meant to teach passengers how to be safe.

This passenger safety card for a Boeing 737 shows important procedures for takeoffs, landings, and emergencies.

The Elements of Process Analysis

Because process analysis is so common in everyday life, you may not have realized that it has distinctive elements: whether it's a directive or informative process analysis, it has a thesis statement, it's broken into steps (with details divided up accordingly), it's chronological, and it has a definite point of view. Try to identify these elements in etiquette expert Peggy Post's process analysis about how to quit a job:

> There are five things you should know about quitting your job.
>
> 1. Tell your immediate boss first. It's a professional courtesy, plus she may want to ask you to reconsider.
> 2. Establish a last day. Two weeks is usually about right—enough time to complete projects but not enough for lame-duck syndrome to set in.
> 3. Finish all your work so the transition will be easy for your successor. (Good karma for your new job!)

4. Don't burn bridges by sounding off about everything that's wrong with the company. You never know where your former employers will turn up next.
5. Avoid acting too happy to be "free"—after all, your colleagues still have to stick it out at the company.

—**Peggy Post**, *Good Housekeeping*

Thesis statement

The thesis statement for any process analysis provides an overview of the process and usually alludes to the significance of that process. In other words, the thesis statement is a promise to the reader about the terms of the analysis, whether it's directive or informative, what its rhetorical purpose is, and what point of view the writer is taking on the subject under analysis. Peggy Post opens her process analysis with a thesis statement: "There are five things you should know about quitting your job." Her thesis statement prepares you for a directive process analysis, a series of five steps, and the point of view of an expert. She's not suggesting that you might want to consider her ideas. Post is telling you what you need to know. Period.

Series of steps

Often, process analysis involves a series of steps that are mutually exclusive, with each step including its own set of specific details ("professional courtesy," "lame-duck syndrome," and so on). Occasionally, however, some of the steps overlap (as steps 4 and 5 of Post's directive analysis do).

Chronological organization

Most of the time, process analyses are organized chronologically. Because of this arrangement, process analysis often reads like a narrative, a sequence of events that tell a story, most often the story of how something is done.

Point of view

Process analyses can be composed in the first person (*I* or *we*), second person (*you*), or third person (*he, she,* or *they*). When the process analysis is directive, it is most often told from the second-person point of view: "First you do this, and then you do that." Post's advice uses the second-person point of view. Even when she's not using the pronouns *you* and *your,* it's clear that she's writing to "you," the reader. Recipes, knitting directions, car-repair manuals, and the like are often written in the second person, with the second-person pronoun (*you*) rarely stated because it's understood.

Process Analysis and the Rhetorical Situation

We use and compose process analyses every day, whether we're studying a bus schedule so that we take the right bus to work, reading an IRS pamphlet so that we fill out our tax return correctly, or writing directions so that our friends can get to our house for a party. Process analyses are used for many reasons, but their basic rhetorical purposes are three: to inform or teach, to entertain, and/or to argue a point. These purposes may overlap in a single analysis. Every process analysis—whether directive or informative—aims to address each of the elements of the rhetorical situation at the same time that it fulfills a rhetorical purpose.

A process analysis, then, is responsive to an exigence that the rhetor has either created or identified. Once the rhetor determines exactly what the exigence is (and it must be resolvable in some way), the rhetor identifies a specific audience that has the capability to directly or indirectly resolve that exigence. After focusing on exigence and audience, the rhetor can determine a purpose for the process analysis. For instance, if my niece is reluctant to work in the summer in order to help pay for her college education, I might identify her resistance as an exigence that I could address by informing her how I put myself through college. But given the constraints and resources of the rhetorical situation (does any young person really care how hard an aunt, even a well-loved one, worked to put herself through college?), providing an informative process analysis of my success may not be the best way to resolve that exigence. A more fitting response might be to work out a proposed budget with her, based on how much money she needed during her first year of college, and then try to project the amount she might need for the second year. From those figures, we could develop a process by which she could come up with enough money to return to college, a process that includes applying for fellowships, grants, and loans, as well as working. Developing the process by means of a dialogue in which she's included would probably be more effective than giving her a step-by-step account of her aunt's past efforts and success. Keeping in mind all of the elements of the rhetorical situation—exigence, audience, purpose, fitting response, and available means—will help you better develop and deliver your process analysis as well as appreciate the analyses of others.

Using Process Analysis in Your Writing

1. In what assignments (chemistry, biology, engineering, math, and so on) are you often asked to include a process analysis as part of your response? Are these analyses informative or directive?
2. Bring to class an example of a process analysis, one you've come across in your reading for courses or you've composed for an assignment. Be prepared to explain how the process analysis supports a larger piece of writing.

Checking Over a Process Analysis

Answering these questions will help review your own process analyses as well as those of your classmates.

- ✓ What exigence needs to be resolved?
- ✓ What specific audience can resolve or influence the resolution of that exigence?
- ✓ Is the process analysis directive or informative?
- ✓ What is the purpose of this process analysis: to inform, to entertain, or to argue a point?
- ✓ How does the purpose relate to the intended audience? What does the audience know about the process being considered? How much background information do readers need? What terms need to be defined for them?
- ✓ Given the audience and purpose, how many steps are necessary to clarify the process? Can any of them be combined? Should any of them be explained further? What specific details accompany each of the steps?
- ✓ Is the process analysis ordered chronologically? Does it need to be? What transitional words or phrases help move the reader along?
- ✓ Would a visual or visuals enhance the effectiveness of this process analysis? How, exactly?
- ✓ What is the thesis statement of this process analysis?
- ✓ If the process analysis has a conclusion, what is the purpose of it? Will readers feel confident that they can duplicate the process if they wish?

What Is Narration?

In the photograph, you see three people dressed up to look like ZZ Top, a band inducted a few years ago into the Rock and Roll Hall of Fame. The bearded characters in the black hats and long black coats represent guitarists Billy Gibbons and Dusty Hill; the guy without a beard and in a short black coat is meant to be drummer Frank Beard. The bearded guys are holding up fake guitars covered in fake fur, like the band's real fur-covered guitars currently on display at the Hall of Fame. All three of the people are giving a thumbs-up, ZZ Top's trademark gesture, which was displayed on many of the band's MTV videos, perhaps most prominently on "Sharp-Dressed Man." The three characters seem to be standing in front of a spotlight, as though they were just finishing a performance. The obviously fake guitars, beards, and moustache, together with the Halloween decorations, signal a Halloween costume party, perhaps one that included a talent show. One possible narration could be that after receiving their invitation, these three friends got together, dreamed up the costumes that would allow them to portray ZZ Top, and put together a lip-sync performance for their neighborhood Halloween party. After their performance, all the rest of the guests gave them a thumbs-up.

What narrative can be constructed from this photo?

Write for Five

Write for five minutes, constructing a short narration based on the details in the photograph. As you write, pay special attention to the characters and the setting. Be prepared to share your narration with the rest of the class and note the differences and similarities among your stories.

As you composed a story about the photograph, you no doubt focused on its prominent elements: three people in costumes, a setting, props, and what looks to be a performance of some kind. Such demands converge in a **narration,** a rhetorical method of development that tells a story. We use narration every day as we make sense of the world for ourselves and for others. Whether we're retelling a fairy tale, a religious story, a family legend, or the final minutes of the Super Bowl, we're using narration, telling a story. Narration may frame an entire story (such as "Cinderella" or the exodus from Egypt), or it may briefly provide an example (of why your ancestors immigrated to the United States) or support an argument (those final plays that prove the Giants deserved to win the Super Bowl).

Usually our narrations are verbal; after all, we want to tell "what happened." Verbal narrations appear in newspaper accounts of child snatchings, historical accounts of battles, psychological studies, police reports, situation comedies, television dramas and most movies, and radio and television reports. Such verbal narrations might consist of one particular sequence of events (those in a novel or made-for-television movie, for example) or include a series of separate incidents that shape an overall narrative (a series of short stories that, together, comprise a novel, or a series of news stories that comprise a television news magazine).

The Elements of Narration

The need to tell stories seems to be embedded in human DNA. The relationship among the basic narrative elements of **characters** (people in the story), **dialogue** (direct speech among the characters), **setting** (the time and place), **description** (the selected details about the characters, dialogue, and setting), and **plot** (the sequence of events) stimulates our understanding of people, places, and especially of events.

It's impossible to write a narration without using several of these elements, especially characters, setting, and a sequence of events. Sometimes the characters don't use dialogue or speak at all, but they always do something. In the following passage, Sherman Alexie relies on all of the narrative elements defined above—characters, dialogue, setting, description, and a plot—to tell a story.

> Betty Towle, missionary teacher, redheaded and so ugly that no one ever had a puppy crush on her, made me stay in for recess fourteen days straight.
>
> "Tell me you're sorry," she said.
>
> "Sorry for what?" I asked.
>
> "Everything," she said and made me stand straight for fifteen minutes, eagle-armed with books in each hand. One was a math book; the other was English. But all I learned was that gravity can be painful.
>
> For Halloween I drew a picture of her riding a broom with a scrawny cat on the back. She said that her God would never forgive me for that.
>
> Once, she gave the class a spelling test but set me aside and gave me a test designed for junior high students. When I spelled all the words right, she crumpled up the paper and made me eat it.
>
> "You'll never learn respect," she said.
>
> She sent a letter home with me that told my parents to either cut my braids or keep me home from class. My parents came in the next day and dragged their braids across Betty Towle's desk.
>
> "Indians, Indians, Indians." She said it without capitalization. She called me "Indian, Indian, Indian."
>
> And I said, *Yes, I am. I am Indian. Indian, I am.*
>
> —**Sherman Alexie**, "Indian Education"

Anecdotes

In the previous excerpt, Sherman Alexie successfully uses all the narrative elements, but it's his use of **anecdotes**—brief, illustrative stories—that propels his narrative forward. Barbara Huttman uses an anecdote in much the same way to launch her narrative:

> "Murderer," a man shouted. "God help patients who get *you* for a nurse."
>
> "What gives you the right to play God?" another one asked.
>
> It was the Phil Donahue show where the guest is a fatted calf and the audience a two-hundred-strong flock of vultures hungering to pick at the bones. I had told them about Mac, one of my favorite cancer patients. "We resuscitated him fifty-two times in just one month. I refused to resuscitate him again. I simply sat there and held his hand while he died." —**Barbara Huttman**, "A Crime of Compassion"

Point of view

Besides its story-telling elements, a narration also has a **point of view,** the viewpoint from which the story is told. In both the Alexie and the Huttman excerpts, the story is told in the first person, which means that the **narrator** (the voice telling the story) uses *I* and/or *we*. When the narrator uses *he, she, it,* and *they,* the story is being told in third person, as in the following passage:

> Angels never refer to the past, only to the future.
>
> When the angel Gabriel dropped in on Mary, he told her of an impossible future, the strange child she was going to have. It was as if her whole life had been preparation, though she couldn't have known that at the time. In one familiar Renaissance illustration, as Gabriel comes in through the window, Mary puts her finger on the page of the book she's reading, as if to mark her place. It is the calmest gesture. No sense of alarm or awe. She has been interrupted by this man with wings flying through her window, and she wants to mark her place so she can return to it when the interruption is over. She holds her other hand up to Gabriel, her eyes on the book, as if to say, "Please wait a second. Let me finish this paragraph."
>
> —**Ed Madden**, "Entertaining Angels"

Like all narrations, this one has characters (Gabriel and Mary), a setting (a room in which Mary is reading), dialogue ("Please wait a second"), description ("calmest gesture," "man with wings"), and plot (Gabriel comes through the window to tell Mary she'll be giving birth to Jesus). It also has a point of view: it's told in third person (". . . Mary puts her finger on the page of the book she's reading").

Climax

The turning point of the narration, which is usually organized in chronological order, is the **climax.** In "Cinderella," for instance, all of the events lead up to the moment when the glass slipper fits Cinderella's tiny foot. It's only

then that the prince knows her real identity. After the climax, events turn toward a resolution. In this case, Cinderella and the prince marry and live happily ever after.

Flashback and flashforward

When narrations are not organized chronologically, they often use **flashback** and **flashforward,** which take the reader to past and future events, respectively. Though interruptive, these techniques can add interest to a story, for they provide glimpses of other times, which illuminate the present as it is being recounted in an otherwise straightforward, chronological organization.

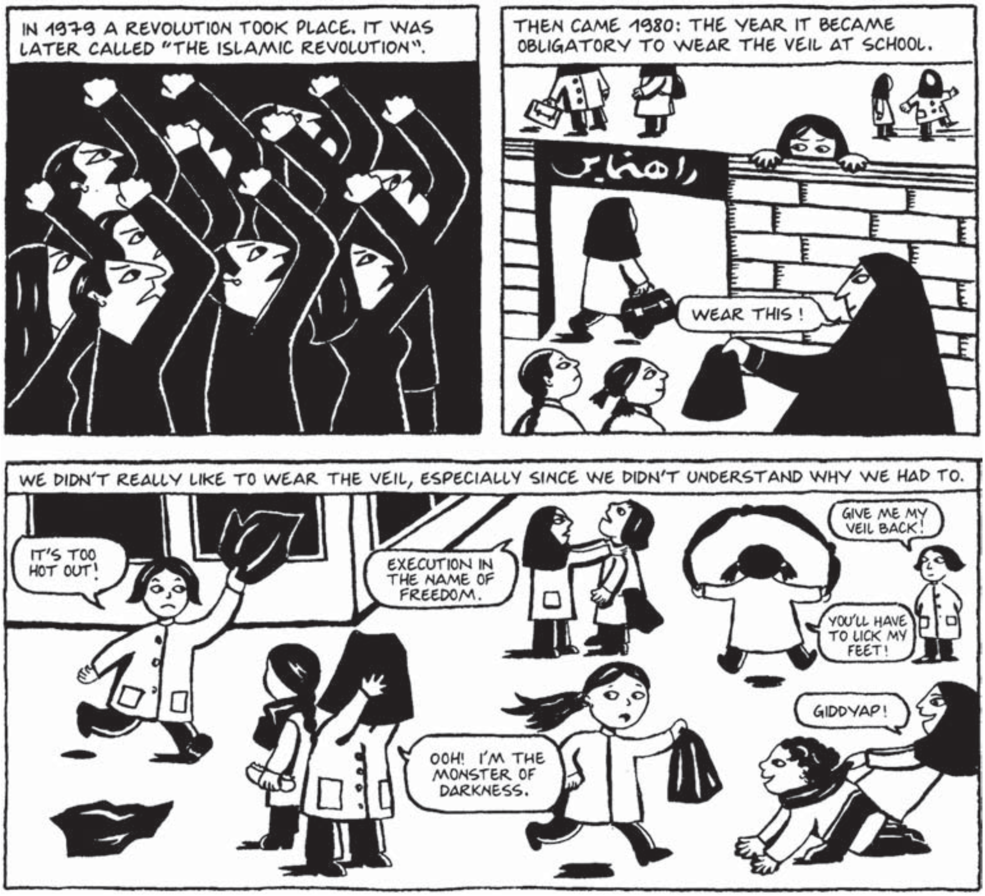
Transitions

In order to move narrations forward (or backward), narrators depend on **transitions,** words or expressions that link ideas or events within a paragraph, an essay, even a novel. Transitions can support chronological organization (with words such as *first, then,* and *finally*), comparison and contrast (*likewise, in comparison,* and *instead*), causes or effects (*as a result* or *consequently*), and so on.

Narration and the Rhetorical Situation

We rely on narration so often that we tend to think it's useful for most situations—and it is. For instance, you might use narration with a few anecdotes to establish a contrast between you and your irresponsible siblings, thereby gaining permission to travel to Europe alone this summer. Or you might include the story of your young cousin who died of jaw cancer in an essay for a health and human development course, arguing against underage smoking. In your history class, however, you might use narration as an end in itself, demonstrating to your instructor that you understand the series of events leading up to the bombing of Hiroshima.

Writer and illustrator Marjane Satrapi used narration to explain. After Satrapi moved from Iran to Austria and then France, she discovered that many of her new friends had no knowledge of the Iranian revolution of 1979 and little understanding of life under the Ayatollah Khomeini. She found herself telling stories about her childhood to provide examples that counterbalanced the more familiar narratives put forth by the news media—narratives that focused on radical fundamentalists who seemed quite alien to many Westerners. When Satrapi decided to try to explain recent Iranian history to a larger audience, she determined that one means available to her as an illustrator and a writer was the graphic novel, a medium popularized by works such as Art Spiegelman's *Maus.* In the excerpt from her novel *Persepolis* shown on the following page, the last of the three frames in the chronological sequence supports the explanation that Satrapi and her peers were not very different from children



In *Persepolis,* Marjane Satrapi presents a narrative of Iranian life.

raised in other countries, rejecting what they considered to be strict and arbitrary rules. For an audience of non-Iranians, the visual and written narrative provides a clear explanation of Satrapi's experience.

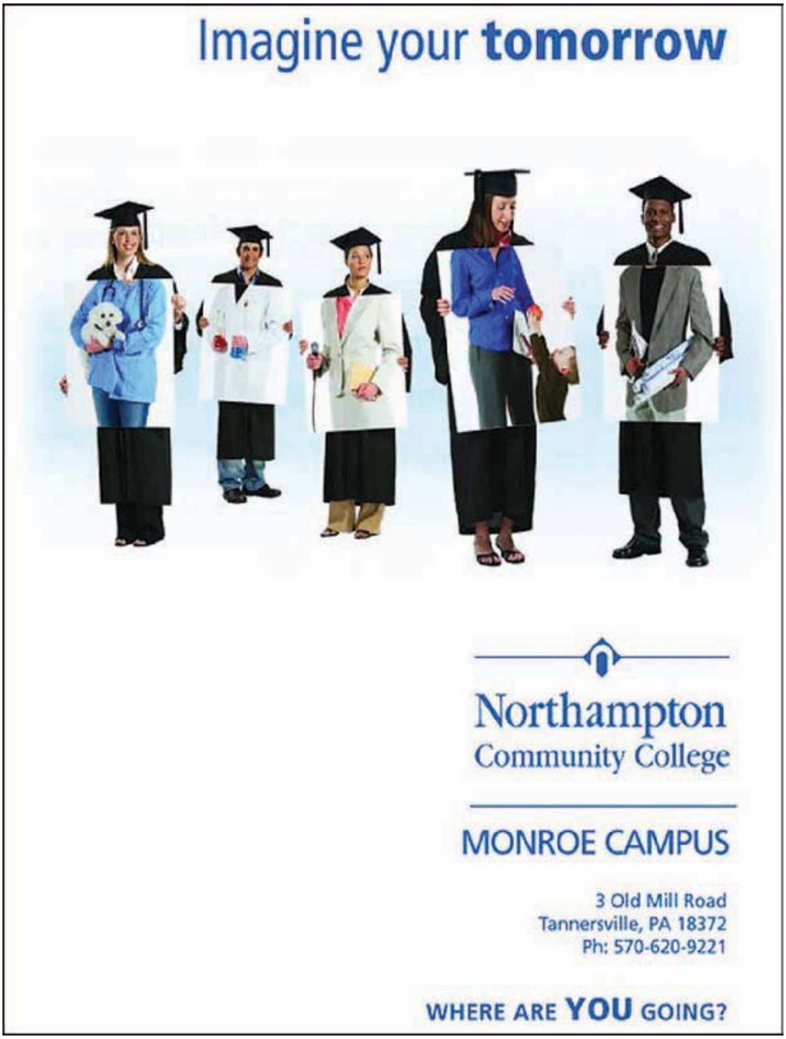
Using Narration in Your Writing

1. Although it might not seem obvious at first, many of your college assignments (from lab reports to explanations of how you solved math problems) ask you to use narration. Many of your assigned readings are narrative in nature. Think for a few minutes about the reading and writing you do for your other classes; then prepare a list of examples of narration to share with the rest of the class.
2. If you can, bring to class one of the examples from your list. Be prepared to explain how the narration supports either a larger piece of writing or a class assignment.

Checking Over a Narration

Answering these questions will help you review your own narratives as well as those of your classmates.

- ✓ What is the specific exigence to which the writer is responding? Did the writer identify or create that exigence?
- ✓ What specific audience can resolve, be influenced by, or influence the resolution of that exigence?
- ✓ What is the overall purpose of the narration: to supply information (or explanation), to support an argument (or thesis), to provide an example, or to set a mood? How does that purpose relate to the intended audience?
- ✓ What is the (explicit or implied) thesis statement of the narration? How do the exigence, audience, and purpose converge in that thesis statement?
- ✓ Is the setting included in the narration?
- ✓ How do the characters demonstrate their importance to the narration?
- ✓ How does the dialogue enrich this narration? In what specific ways could the dialogue be improved?
- ✓ Is the length of this narration appropriate to its overall purpose? As a fitting response to the exigence?
- ✓ What means are used to deliver this narration? How do those means accommodate the resources and constraints of the rhetorical situation?
- ✓ How is the sequence of events ordered? Would flashback or flashforward enhance the narration?



13 CIRCUMSTANCE

WRITE FOR FIVE

What argument do you think is being made by the advertisement shown here? What does this image seem to suggest is possible? What specific details move you toward or away from accepting the argument? Write for five minutes about the impression you get from the advertisement.

Circumstance as an Available Means

You're exposed to thousands of visual arguments each day—delivered via television, movies, print advertisements, billboards, swooshes, and golden arches. These arguments can be resisted or ignored or go entirely unnoticed. The number of verbal arguments that barrage you each day is even higher because many visual arguments are accompanied by verbal ones. Almost everything you read is, on some level, an argument that strives to change your attitude, your opinion, or your behavior.

The advertisement on the chapter-opening page, like promotional materials for many colleges, makes an argument about what is possible (you as a Northampton Community College student), about particular circumstances that gave rise to past actions (the individuals shown made the decision to attend that college and are now working in their chosen careers), and about probable future outcomes (you will have access to any of the careers represented by the uniforms worn under graduation gowns). When your exigence prompts you to consider what is possible or impossible or how circumstances led to past actions and all likely future outcomes, you can respond with the common rhetorical strategies for development known as argument and persuasion.

What Is Argument?

Argument and *persuasion* are often used interchangeably, despite the technical distinctions between the two terms. **Argument** refers to the verbal or visual delivery of a point of view and the use of logical reasoning to help an audience understand that point of view as true or valid. **Persuasion,** on the other hand, refers to the use of emotions as well as logical reasoning to move the audience a step or two beyond the understanding that accompanies successful argument. The goal of persuasion is to change the attitude, opinion, or behavior of that audience. Because any visual or verbal argument can include emotional appeals as well as logical reasoning and because any argument holds the potential for changing the collective mind or action of an audience, the broader term *argument* is used throughout this book and chapter.

We employ and respond to arguments all day long, as we work to understand and explain to others the world around or within us. Some of our arguments focus on defending our opinions or questioning the opinions of others, opinions about whether the university's junior running back should turn pro, where to get the best pizza, which gym is the best bargain, or whether a low-carb diet is truly healthful, after all. Sometimes, an argument involves exploring and clarifying our own opinions, as we weigh all sides of an issue and various possible consequences of our preferences or choices. Often, we employ that kind of analytical argument when we're considering some of life's big issues: surgery, divorce, marriage, a new job, racism, sexism, and so on. For instance, if your brother announces that he wants to marry a woman from another country whom no one else in the family knows, chances are the entire family will be talking about and weighing the consequences of your brother's

decision as well as the consequences of their own positions. Before you decide where you stand, you may listen to all these opinions. At other times, however, an argument is invitational: it invites the audience to understand your position (even if they're not convinced to change) and to take the opportunity to explain their position to you (even if you're not convinced to change). Invitational argument works especially well when the speaker and the audience need to work together to solve a problem (what to do about school violence, the spread of the AIDS virus, or unemployment), to construct a position that represents diverse interests (arguing for or against universal health coverage, the professionalization of college athletics, or affirmative action), or implement a policy that requires broad support (implementing a draft system or allowing gay marriage).

The Elements of Argument and Rhetorical Fallacies

Identifiable issue

An **identifiable issue** is the topic under discussion, one that the writer chooses from a multitude of issues confronted daily, from poor service at a restaurant to poverty, homelessness, poor-quality schooling, and so on. Often, we don't take the time to address such problems in any productive way, perhaps because we cannot pinpoint the specific issue within the problem that we want to argue for or against.

But suppose you experienced both bad service and bad food at a restaurant. That experience might not be a real problem unless you became violently ill and you thought it was from the chile relleno, which didn't taste quite right. In that case, you would have identified a specific issue you can argue about, as you express your opinion that the preparation of the food, the quality of the ingredients, or the sanitary conditions of the restaurant are in need of improvement. Or suppose you've identified one specific issue that contributes to the poor quality of your neighborhood school, the fact that most children don't eat breakfast before they come to school. The need for free school breakfasts might be the position you want to take in making an argument to the school board.

Teresa Heinz Kerry speaking at the Democratic National Convention.

When political figures speak, they often need to focus on one issue while touching on a number of others. When Teresa Heinz Kerry spoke before the 2004 Democratic National Convention, her speech forecasted an

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enduring political climate, one full of anxieties about candidates who have experiences foreign to many Americans and about women as real political contenders. Kerry addressed many issues, including the importance of equality, opportunity, democracy, freedom of speech, and her husband's election. But the most identifiable issue in her remarks is freedom of speech, especially for someone like her, foreign-born and female:

> I have a very personal feeling about how special America is, and I know how precious freedom is. It is a sacred gift, sanctified by those who have lived it and those who have died defending it. My right to speak my mind, to have a voice, to be what some have called "opinionated," is a right I deeply and profoundly cherish. And my only hope is that, one day soon, women—who have all earned their right to their opinions—instead of being called opinionated, will be called smart and well-informed, just like men.
>
> —**Teresa Heinz Kerry**, speech at 2004 Democratic National Convention

Once a rhetor has identified an issue, the rhetor can make a claim about it.

Claim

A **claim** is the arguable position taken (of several possible ones) concerning an issue. As you think about the issue, you'll want to make sure that your claim is one that can be argued and responded to. For instance, when Teresa Heinz Kerry identified the issue of women who speak their minds being characterized as merely "opinionated," she struck a chord with Americans still undecided on how to respond to such women as public figures. If you think back to the controversy created by First Lady Hillary Rodham Clinton when she tried to put a national health care program in place, as well as more recent criticisms of House Speaker Nancy Pelosi when she traveled to Syria and met with the Syrian president and of 2004 presidential campaigner Kerry when she verbally pushed back at an overly aggressive journalist with "Shove it," you'll remember the public discomfort with these opinionated women.

Realizing that the American public has been talking about her outspokenness, Kerry addresses the issue head on:

> This evening, I want to acknowledge and honor the women of this world, whose

Senator Hillary Clinton, speaking out.

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wise voices for much too long have been excluded and discounted. It is time—it is time for the world to hear women's voices, in full and at last.

—**Teresa Heinz Kerry**, speech at 2004 Democratic National Convention

Among all the possible views of opinionated public women—from Madonna and Courtney Love to Barbara Walters and Rosie O'Donnell—Kerry selects her claim: "It is time for the world to hear women's voices, in full and at last." Kerry's claim serves as the basis of her thesis statement, just as, in most cases, your claim will ground your thesis statement.

Common ground

The **common ground** of an argument consists of the goals, beliefs, values, and/or assumptions that the rhetor shares with the audience. Once you've established common ground, you've assured your audience that, despite any misunderstandings or disagreements, you and they actually share a good deal, which provides a starting point for you to speak or write. For instance, if you and your parents agree that your getting a college degree is paramount, then you can come together on many other issues, from financial support to study time. And when Kerry prepared to face the delegates and the television audience of the Democratic National Convention, she knew she had to establish common ground with them if she was going to be successful in getting them to listen to what she had to say. So, she began by saying, "By now I hope it will come as no surprise that I have something to say. Tonight, as I have done throughout this campaign, I would like to speak to you from the heart." This opening clearly acknowledged that she and her multiple audiences already agreed on one thing: Teresa Heinz Kerry always seems to have something to say. But she also justifies her outspokenness with the idea that she speaks "from the heart." The common ground Kerry initially establishes is appropriate and rhetorically useful. Sometimes, common ground is confirmed or extended in the use of each of the rhetorical appeals.

Rhetorical appeals

Rhetorical appeals are strategies employed to emphasize **ethos** (trustworthiness as a rhetor), **logos** (the reasoning within the argument itself), and **pathos** (an emotional connection with the audience).

Ethos Throughout her speech, Kerry uses the three rhetorical appeals, opening with an ethical appeal that not only establishes common ground with her live and viewing audiences but also establishes her as a woman of good will, good sense, and good moral character, the three qualities of an ethical rhetor. To her credit, Kerry greets a wide spectrum of Americans in their own languages, establishing herself as a well-educated, well-traveled

American woman, who understands that not all Americans use English as their home language:

> Y a todos los Hispanos, y los Latinos; a tous les Franco Americains, a tutti Italiani; a toda a familia Portugesa e Brazileria; and to all the continental Africans living in this country, and to all the new Americans in our country: I invite you to join in our conversation, and together with us work towards the noblest purpose of all: a free, good and democratic society.
>
> —**Teresa Heinz Kerry,** speech at 2004 Democratic National Convention

The foreign-born Kerry moves quickly from inclusive, multilingual greetings to stressing the importance of democracy. Like every good rhetor, she wants to establish her ethos by establishing her credibility as a knowledgeable person who can and should be believed and trusted. Thus, she provides examples of her good will toward all Americans, her good sense in valuing democracy and opportunity, and, especially, her good moral character in terms of equality and justice:

> Like many other Americans, like many of you, and like even more of your parents and grandparents, I was not born in this country. And as you have seen [on a video preceding her remarks], I grew up in East Africa, in Mozambique, in a land that was then under a dictatorship. . . .
>
> As a young woman, I attended Witwatersrand University in Johannesburg, South Africa, which was then not segregated. But I witnessed the weight of apartheid everywhere around me. And so, with my fellow students we marched in the streets of Johannesburg against its extension into higher education. This was the late 1950s, at the dawn of the civil rights marches in America. . . .
>
> I learned something then, and I believe it still. There is a value in taking a stand whether or not anybody may be noticing it and whether or not it is a risky thing to do. And if even those who are in danger can raise their lonely voices, isn't it more that is required of all of us, where liberty had her birth?
>
> —**Teresa Heinz Kerry,** speech at 2004 Democratic National Convention

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Kerry's established ethos sustains the body of her argument, even as she emphasizes a logical appeal. She outlines several forward-looking and logical reasons why Americans should vote for her husband. Like the best of rhetors, Kerry wants to be understood, to use rhetoric purposefully and ethically. If she's persuasive, so much the better, but persuasion cannot come at the cost of her ethos.

Logos Kerry uses logos compellingly, walking her audience through the logical (yet also emotional) reasons that Americans should vote for John Kerry:

> I have been privileged to meet with Americans all across this land. They voiced many different concerns, but one they all share was about America's role in the world—what we want this great country of ours to stand for.
>
> To me, one of the best faces America has ever projected is the face of a Peace Corps volunteer. That face symbolizes this country: young, curious, brimming with idealism and hope—and a real, honest compassion. Those young people convey an idea of America that is all about heart and creativity, generosity and confidence, a practical, can-do sense and a big, big smile.
>
> . . . And that for me is the spirit of America—the America you and I are working for in this election. It is the America that people all across this nation want to restore.

. . . It is the America the world wants to see, shining, hopeful and bright once again. And that is the America that my husband John Kerry wants to lead. John believes in a bright future. He believes that alternative fuels will guarantee that not only will no American boy or girl go to war because of our dependence on foreign oil, but also that our economy will forever become independent of this need.

We can, and we will, create good, competitive and sustainable jobs while still protecting the air we breathe, the water we drink and the health of our children, because good environmental policy is good economics. John believes that we can, and we will, give every family and every child access to affordable health care, a good education, and the tools to become self-reliant.

And John believes we must, and we should, recognize the immense value of the caregivers in our country—those women and men who nurture and care for children, for elderly parents, for family members in need. These are the people who build and support our most valuable assets—our families. Isn't it time—isn't it time that we began working to give parents more opportunity with their children, and wouldn't it be wonderful for parents to be able to afford a full and good family life? **—Teresa Heinz Kerry,** speech at 2004 Democratic National Convention

By equating good jobs with environmental protection (a key position of her husband) and a good environmental policy with good economics, Kerry lays out a system of logical reasoning. Although she must compress her argument because of constraints on her time, she attempts to present a reasonable argument, one her audience will understand.

One interesting feature of logos, or the logical appeal, is how many different ways it can be constructed. Reasons and evidence provide the form for logos, but they can appear in various guises. Kerry uses personal experiences, knowledge of domestic policies, and personal observations to build her argument. But other arguments might call for facts, statistics, comparisons, anecdotes, and/or expert opinions or testimony, as well. In fact, it's through the logical appeal that many arguments tap the other rhetorical methods of development: definition, description, narration, exemplification, classification and division, comparison and contrast, process analysis, and cause-and-effect analysis.

Pathos In her concluding remarks, Teresa Heinz Kerry employs pathos, an emotional connection with her audience. As she winds down, she invokes the importance of her husband's Vietnam service, thereby connecting with Americans who are worried about national security and terrorism and those who have served in the armed services:

John is a fighter. He earned his medals the old-fashioned way, by putting his life on the line for his country. And no one will defend this nation more vigorously than he will—and he will always, always be first in the line of fire.

But he also knows the importance of getting it right. For him, the names of many friends inscribed in the Vietnam Memorial, that cold stone, testify to the awful toll exacted by leaders who mistake stubbornness for strength.

And that is why, as president, my husband will not fear disagreement or dissent. He believes that our voices—yours and mine—must be the voices of freedom. And if we do not speak, neither does she.

> In America, the true patriots are those who dare speak truth to power. And the truth that we must speak now is that America has responsibilities that it is time for us to accept again.
>
> —**Teresa Heinz Kerry**, speech at 2004 Democratic National Convention

Kerry moves from one emotionally laden topic to the next, from war to freedom of speech, working to connect with her audience on the issue of American patriotism. She speaks about the importance and relevance of her husband's Vietnam service. And she speaks to the connections among free speech, truth, and freedom.

Truth and *freedom* are, of course, words that strike an emotional chord in the hearts of most Americans. But not all terms carry such dependably positive connotations—neither do all examples, observations, or reasons. The success of the pathetic appeal always depends on the rhetorical situation. The trick, then, is to strike just the right chord. Too little emotional connection with your audience can make you appear to be cold and calculating, thereby damaging your ethos. Too many emotion-packed examples or anecdotes can make your argument appear to be specious or manipulative. Your audience may think that you've resorted to emotion because the logic of your argument is weak. When you use pathos, you'll want it to enhance both your ethos and your logos, not detract from them.

Rhetorical fallacies

Rhetorical fallacies are errors in reasoning or logic. Sloppy reasoning, snap judgments, quickly drawn conclusions, missing data, one-sided opinions—all of these errors signal that a rhetor's thinking is not trustworthy and that the argument is not well reasoned. When we encounter problems in someone else's argument, we respond, "That's simply not so" or "That's an unfair tactic" or "Just because X happened doesn't mean Y will" or "What does that have to do with anything?" Because it's often easier to detect flaws in someone else's argument than in our own, even the most experienced rhetors inadvertently make the following kinds of errors.

Non sequitur The phrase *non sequitur* is Latin for "it does not follow." This rhetorical fallacy serves as the basis for many other fallacies, for it is an error in cause-and-consequence analysis, a faulty conclusion about consequences: "Helen loves the stars; she'll major in astronomy"; "My client is not guilty of speeding because he did not see the posted speed limit"; "I need a raise because of my child support payments"; "The war in Vietnam was a disaster for the United States; U.S. troops should not be in Iraq." Each of these statements is based on the faulty claim that there's a logical connection between its parts.

Ad hominem *Ad hominem* is Latin for "toward the man himself." This fallacy is an attack on the person, which draws attention away from the issue under consideration. Such errors in reasoning involve personal attacks on another person rather than on the opinion that person holds: "I don't want golfing tips from my neighbor; she may be a professional golfer, but she believes in . . . ." Whether the

neighbor believes in a woman's right to abortion, the value of plastic surgery, the importance of a war in Iraq, gay marriage, a comprehensive health plan, or lower taxes, the golf tips are being refused for the wrong reason.

Appeal to tradition Many people resist change—it unsettles their routines and comforts. An appeal to tradition is thus often invoked by rhetors: "That's how we've always done it, so you should, too" or, to put it another way, "That's how it's always been done, so it should continue." This appeal is often used in political campaigns ("Four more years"), social organizations ("We've never invited X and Y to our group; let's not start now"), and personal situations ("My father never got on the highway without at least a half a tank of gas, so you should fill up now"; "My mother always cut the end off the ham before she put it in the oven, so you should, too").

Bandwagon The bandwagon fallacy is "Everyone's doing or thinking it, so you should, too." Highway patrolmen often hear this plea: "Everyone else was speeding, so I was merely keeping up with the traffic." And parents hear pleas from their children like these: "Everyone else gets to go to that concert" and "Everyone else is wearing that brand of jeans."

Begging the question Often referred to as a circular argument and similar to equivocation, begging the question is the fallacy of simply restating the initial arguable claim as though it's a conclusion or a good reason. In other words, that arguable claim has not been supported in any way: "O. J. Simpson did not kill his wife because he is a world-class football player, not a murderer"; "I can talk to my parents any way I choose because of freedom of speech"; "We must fire the worst teachers in order to improve the students' test scores." In each of these examples, the initial claim needs to be established and argued, whether it's Simpson's innocence, your right to speak to your parents however you choose, or the blameworthiness of certain teachers for students' low scores.

False analogy Effective rhetors often use analogies to equate two unlike things, explaining one in terms of another (see page 328), for example, comparing a Mercedes Benz car to a security blanket or a diamond ring to eternal love. False analogies, however, stretch beyond a valid resemblance to a false or invalid comparison: "Vietnam war veterans returned to the animosity of an antiwar U.S. populace; therefore, Iraqi war veterans will also return to the same antipathy"; "Often compared to the beautiful and talented Elizabeth Taylor, Jennifer Lopez will be married at least eight times, too."

False authority One of the most prevalent rhetorical fallacies, false authority assumes that an expert in one field can be credible in another field. Just think of all the professional athletes or celebrities who argue that a particular brand of car, coffee, undershorts, soft drink, vacation, charge card, or political candidate is the best one, and you'll understand immediately how false authority works—and why it's often undetected. When producer Kevin Wall brought

together Al Gore, the Red Hot Chili Peppers, and Kanye West for "Live Earth," a seven-city, twenty-four-hour concert to be telecast across all seven continents, he said, "Our success, I hope, is to act like a tipping point for a lot of movements that are already happening. This is not a political show, but this is a show that asks for action and deserves results" ("Live from Planet Rock"). Wall's words may have encouraged a good number of people to tune in to the concert, but do his words actually carry any authority in scientific circles? After all, he's an expert in music, not in the environment.

False cause Also referred to by the Latin phrase *post hoc, ergo propter hoc,* a false cause is the assumption that because A occurs before B, A is, therefore, the cause of B. We all know that events that follow in time do not necessarily have a causal relationship; for example, if I sneeze right before the lights go out, my sneeze did not cause an electrical outage. The fallacy of false cause, however, often appears when there might actually be some relationship between two events but not a direct causal one: "Jim got fired from his job, and his wife divorced him; therefore, his job loss caused his divorce." Jim's job loss might be the last of several job losses he's suffered in the past three years, and his wife, tired of depending on him to hold a job, filed for divorce.

False dilemma Also referred to as the either/or fallacy, the false dilemma sets up only two choices for resolving a complex situation, when there are in fact more than two. In addition, the false dilemma offers the rhetor's choice as the only good option, implying that the only other choice is unthinkable: "If we don't spank our children, they will run wild"; "If you don't get straight A's, you won't be able to get a job."

Guilt by association An unfair attempt to make someone responsible for the beliefs or actions of others is the fallacy of guilt by association. This false reasoning is why so many Arabs living in the United States were brutally beaten after the attacks of September 11, 2001. Many innocent people suffered for the deeds of the Arab terrorists.

Hasty generalization A conclusion based on too little evidence or on exceptional or biased evidence is a hasty generalization, apparent in statements such as these: "Fred failed his political science exam; he'll never get into law school"; "All Mexican food is fattening." The otherwise very intelligent Fred may have a good reason for failing one exam, and although beef-and-cheese burritos may be high in calories, many Mexican dishes rely on the healthy staples of black beans and rice.

Oversimplification Closely related to the hasty generalization, the oversimplification also represents a jump to a conclusion, in this case by omitting relevant considerations and implying that there is only one cause or solution to a complex issue. "Just say 'no'" was the antidrug battle cry of the 1980s, but avoiding drug use can be much more complicated than just saying no. The "virginity

pledge" is an oversimplified solution to the problem of unwanted teenage pregnancy, given how many teenagers need to become educated about safe sex practices, sexually transmitted diseases, and aspects of sexual behavior.

Red herring A diversion intended to distract attention from the real issue under consideration, the red herring is intended to mislead, whether it appears as a false clue in a mystery novel or in an argument: "I cannot go to the doctor for my mammogram until I lose weight"; "I cannot stop smoking until I get through my finals"; "We cannot defeat terrorism while we're involved in the Israeli-Palestinian conflict." The real issue of each of the preceding statements (the importance of getting a mammogram, stopping smoking, or defeating terrorism) is blurred by another issue that, while important, is not the primary one under consideration.

Slippery slope In order to show that an initial claim is unacceptable, the fallacy of the slippery slope states that an unacceptable situation or event is sure to follow from that initial claim: "Confidential personnel meetings will lead to a fascist English department"; "If I make an exception for you, I'll have to make an exception for everyone else"; "People who try marijuana end up using crack cocaine"; "Living wills will lead to putting people down like dogs and cats." We all hear these kinds of slippery slope arguments every day.

Argument and the Rhetorical Situation

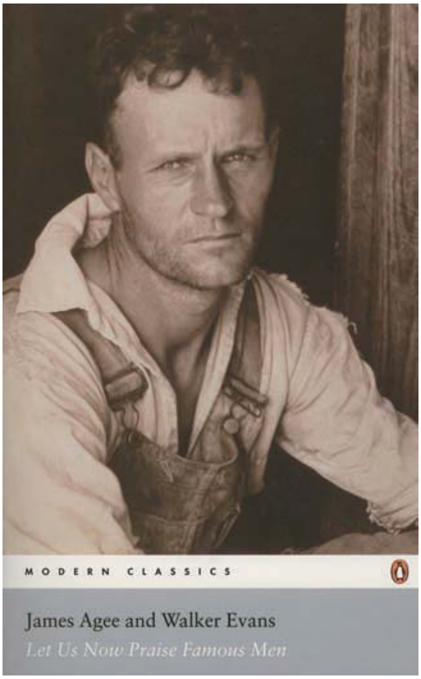
Argument is a common part of everyday life. Whether we're explaining why we're ordering a salad and not a cheeseburger for lunch, negotiating to change an airline ticket, or asking our boss to reconsider the company's vacation policy, we're using argument. When we watch Marlo Thomas providing a tour of St. Jude's Children's Hospital and decide to donate money to that charity, when we read a newspaper account of Don Imus's firing and take a stand on whether or not the dismissal was warranted, or when we see those golden arches just off the freeway and decide to stop for a burger, we've responded to an argument. In some way, then, everything's an argument. Every time you transfer meaning or understanding from yourself to another person, you've made a successful argument. And every time you've understood what someone else is saying to you, you've responded to a successful argument. But whether you are the sender or the recipient of an argument, you'll need to be attentive to each element of the rhetorical situation.

When Walker Evans and James Agee put together their book, *Let Us Now Praise Famous Men,* their rhetorical purpose was to call attention to the life of the average tenant farmer as a means for questioning established beliefs about social responsibility and human dignity in the United States during the 1930s. But rather than attacking one federal policy after another, criticizing one rich landowner after another, or exaggerating the physical, emotional, and spiritual suffering of the sharecroppers, the two men used description, narration, and cause-

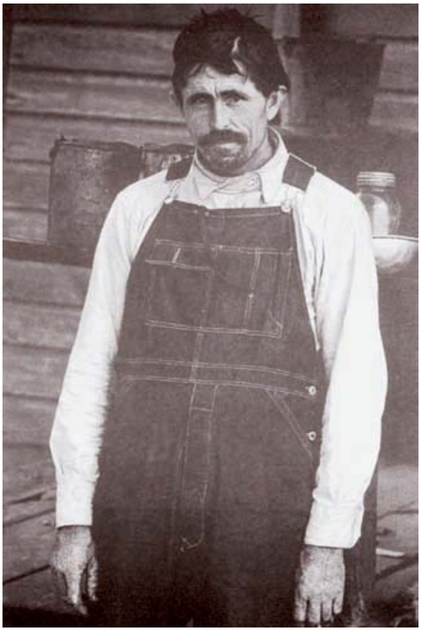
and-effect analysis to carry forward their reasoned and successful argument, an argument rendered visually as well as verbally. Their argument culminated in a book, which would reach many more people than would a government report, a single newspaper column, or a photography exhibition. In over four hundred pages of prose—poems, confessional reveries, imagined and real dialogues, and catalogues and descriptions of possessions, objects, sights, sounds, feelings, smells, and tastes—accompanied by sixty-four pages of stark portraits and photographs, the two talented men devised a fitting response to their exigence.

For example, Agee's disquisition into the significance of overalls (which the sharecroppers pronounce "overhauls") beautifully complements Evans's masterful photograph of the freshly washed, dignified man who wears the garment every day:

> Try . . . to imagine and to know, as against other garments, the difference of their feeling against your body; drawn-on, and bibbed on the whole belly and chest, naked from the kidneys up behind, save for broad crossed straps, and slung by these straps from the shoulders; the slanted pockets on each thigh, the deep square pockets on each buttock; the complex and slanted structures, on the chest, . . . the coldness of sweat when they are young, and their stiffness; their sweetness to the skin and pleasure of sweating when they are old; the thin metal buttons of the fly; the lifting aside of the straps and the deep slipping downward in defecation . . . the swift, simple, and inevitably supine gestures of dressing and of undressing, which, as is less true of any other garment, are those of harnessing and of unharnessing the shoulders of a tired and hard-used animal.
>
> —**James Agee,** *Let Us Now Praise Famous Men*



Let Us Now Praise Famous Men, by Walker Evans and James Agee.



An image from *Let Us Now Praise Famous Men.*

Development Strategies

From *Let Us Now Praise Famous Men.*

Agee and Evans's inventive response to the exigence of human suffering—their book—was fitting. And like Roosevelt's New Deal (an innovation in policy), their book was an artistic innovation, a groundbreaking experiment in form that transcended usual photographic and journalistic practices. In fact, Agee wouldn't even use the word *art* to refer to his contribution to the project; instead he called it a "disease, perhaps a fury" and directed readers to turn Beethoven's Seventh "up loud" and "get down on the floor" if they wanted to understand what it was he had done:

> Jam your ear as close into the loudspeakers as you can get it and stay there, breathing as lightly as possible, and not moving, and neither eating nor smoking nor drinking. . . . You won't hear it nicely. If it hurts you, be glad of it. As near as you will ever get, you are inside the music; not only inside it, you are it; your body is no longer your shape and substance, it is the shape and substance of the music.
>
> —**James Agee**, *Let Us Now Praise Famous Men*

With words and photographs, Agee and Evans meet every expectation of their rhetorical situation.

You are not likely to have to respond to such a monumental problem as the one Agee and Evans tackled. Nevertheless, you'll need to compose fitting responses to a variety of exigencies that call for argument. If you keep in mind the rhetorical purposes of argument and consider the means available to you, you'll expand your options of what you might say, how you might say it, and how best to deliver it in an appropriate medium. In fact, the best feature of argument is its flexibility: it can draw on all the other rhetorical methods of development to achieve its purpose at the same time as it provides a fitting response.

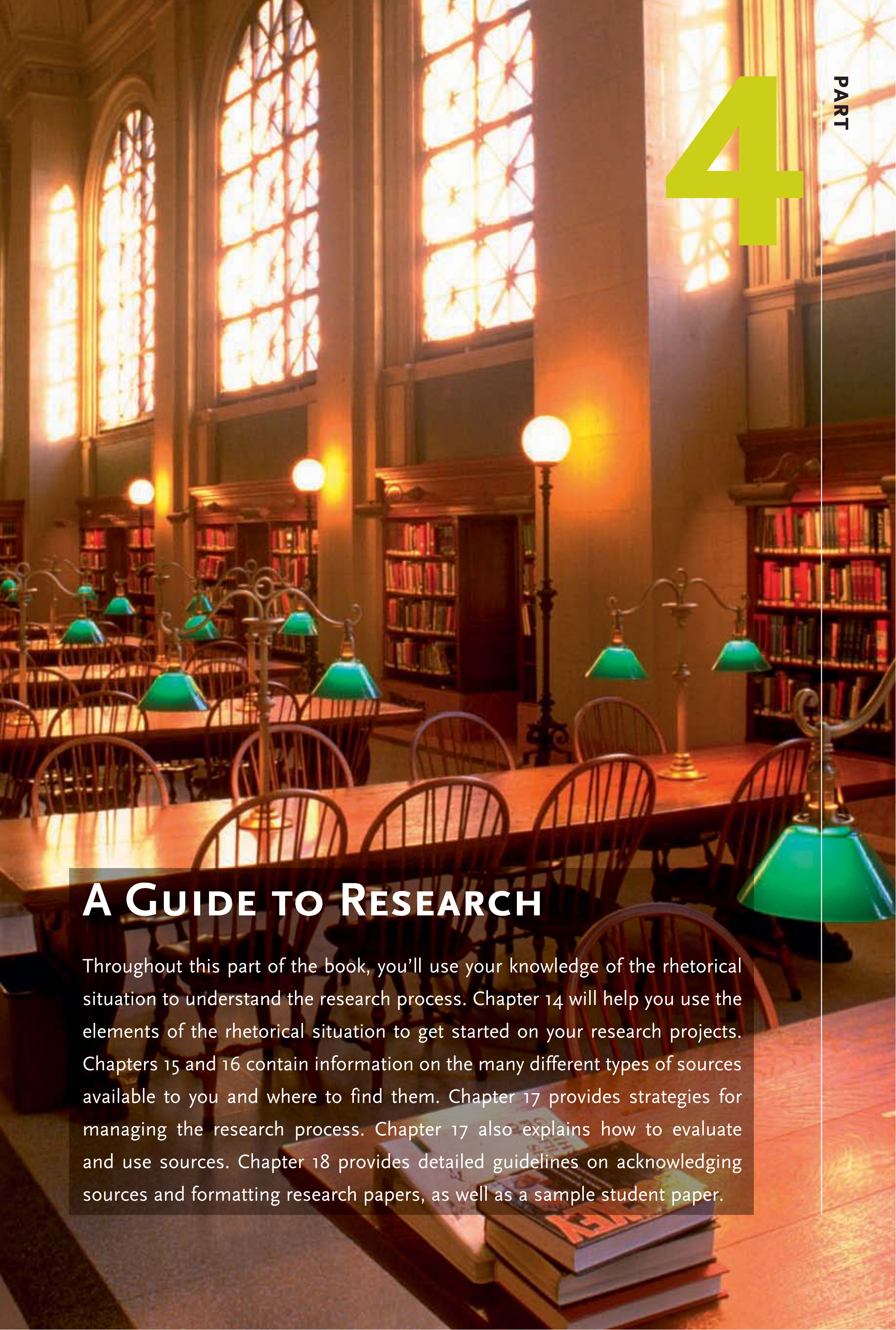
Using Argument in Your Writing

1. Throughout your schooling, you've read hundreds of arguments—and probably even written some. What was the last writing assignment you completed? Can you identify any argumentative strategies you used in that piece of writing, such as employing rhetorical appeals or establishing common ground? You may find that you were using argument as a means of development without even being aware of doing so.
2. The most important element of a successful argument is the author's interest in the topic. What belief do you hold strongly? Write that belief in one sentence. Next, make a list of the reasons for your belief. What support can you supply for your belief? Finally, write a paragraph about the origin of your belief. Who or what influenced you to believe the way you do?
3. What belief do you hold about the importance of education? Write one sentence stating that belief. What information supports your belief? What information could be used to argue against your belief?

Checking Over an Argument

Answering these questions will help you review your own arguments as well as those of your classmates.

- ✓ What is the topic or issue under examination? How is it arguable? In other words, what exigence does it provide that calls for resolution?
- ✓ What specific audience can resolve or influence the resolution of that exigence?
- ✓ What is the purpose of this argument: to express or defend a position or an opinion, to question or argue against an established belief or a course of action, or to invite or convince an audience to change an opinion or practice? How does the purpose relate to the intended audience?
- ✓ How does the rhetor establish good will, good sense, and good moral character? How does the rhetor establish common ground with the audience?
- ✓ What claim is the rhetor making? What specific support is provided for that claim? Is the support relevant and accurate?
- ✓ Can you identify any rhetorical fallacies in the argument? How might you repair those fallacies?
- ✓ Where and how does the rhetor acknowledge and respond to opposing viewpoints?
- ✓ How, where, and how well does the rhetor employ pathos in this argument?
- ✓ What does the rhetor achieve in the conclusion?
- ✓ Would a visual enhance this argument in any way? How?



PART 4

A Guide to Research

Throughout this part of the book, you'll use your knowledge of the rhetorical situation to understand the research process. Chapter 14 will help you use the elements of the rhetorical situation to get started on your research projects. Chapters 15 and 16 contain information on the many different types of sources available to you and where to find them. Chapter 17 provides strategies for managing the research process. Chapter 17 also explains how to evaluate and use sources. Chapter 18 provides detailed guidelines on acknowledging sources and formatting research papers, as well as a sample student paper.

14 Research and the Rhetorical Situation

Clues to Compulsive Collecting

SEPARATING USELESS JUNK FROM OBJECTS OF VALUE

An intriguing new study may help researchers understand why some people are compelled to hoard useless objects. Steven W. Anderson, a neurologist, and his colleagues at the University of Iowa examined 63 people with brain damage from stroke, surgery or encephalitis. Before their brains were damaged, none had problems with hoarding, but afterward, nine began filling their houses with such things as old newspapers, broken appliances or boxes of junk mail, despite the intervention of family members.

These compulsive collectors had all suffered damage to the prefrontal cortex, a brain region involved in decision making, information processing and behavioral organization. The people whose collecting behavior remained normal also had brain damage, but it was instead distributed throughout the right and left hemispheres of the brain.

WHY DO SOME PEOPLE COLLECT USELESS OBJECTS LIKE OLD NEWSPAPERS, BROKEN APPLIANCES AND JUNK MAIL?

Anderson posits that the urge to collect derives from the need to store supplies such as food—a drive so basic it originates in the subcortical and limbic portions of the brain. Humans need the prefrontal cortex, he says, to determine what "supplies" are worth hoarding. His study was presented at the annual conference of the Society for Neuroscience.

—*Richard A. Lovett*

1. In "Clues to Compulsive Collecting," Richard Lovett describes research first presented by Steven Anderson and his colleagues at a neuroscience conference. After reading this article, write a paragraph or two in which you discuss the article in terms of Lovett's and the original researchers' rhetorical situations. How are they similar? How are they different?
2. In answering question 1, you likely noted significant differences in the rhetorical situations of the article writer and the original researchers, even though their subject matter was the same. In order to prepare for the research you may have to do for college classes, describe a rhetorical situation you might encounter in one of your classes. Explain how research would help you prepare a fitting response.

An Overview of Research

Research is part of our lives. As students, professionals, and citizens, we read about research, we talk about research, and we conduct research. You have read the article by Richard Lovett, talked about it in class, and thought about ways to conduct your own research. When people hear the word *research,* they often think of laboratory experiments, archaeological digs, or hours spent in the library or at the library's Web site. They overlook the ordinary research they do every day as they decide what to buy, how to fix something, how to perform a function on their computer, what books to read, or where to spend their vacation. Research is common to everyone's experience.

When people move to a new place, they must find information about schools, clinics, stores, and other locations of importance or interest. They must also find out about dentists, doctors, veterinarians, and accountants. They obtain the information they need by doing research—that is, by talking with other people, visiting Web sites, and reading brochures and other materials.

Many people do research at work. Business owners must keep abreast of new technology, marketing trends, and changes in the tax code. Doctors must have current information on diagnostic procedures and effective treatments, therapies, and pharmaceuticals. Some types of research that professionals do may be surprising. Librarians, for example, have to know about the latest print materials and information technology, but in order to prepare their operating budgets, they also have to know the costs of items and numbers of library users. The type of research people do in the workplace depends on their jobs, but most professionals consult other people they consider knowledgeable, read materials on specific topics, and visit useful Web sites.

Students, of course, conduct many types of research, starting in elementary school and continuing through college. Their research enables them to prepare lab reports, posters, term papers, oral presentations, and other types of assignments. Some of their research entails laboratory experimentation. Other research takes place in the field, as students conduct surveys, make observations, and attend performances. Much research focuses on written records such as articles and books, government documents, old letters, and personal journals.

Regardless of the form of the research or the context in which it takes place, all research is done in response to an *exigence:* a call or need for more information. Depending on the nature of the exigence, you may or may not have to record the results of your research. Once you obtain the information on which store has the best prices on electronics, you simply go to that store. In contrast, research projects prepared in response to an assignment usually require writing—at all stages of the process. Researchers often freewrite to come up with ideas, create project designs and work plans, take notes, and eventually draft a paper. It is hard to imagine a researcher in an academic setting without a pen, pencil, or keyboard.

For the results of research to be valuable, the process must be taken seriously. Researchers who chase down facts to attach to opinions they already have are doing only superficial research. These researchers are not interested

in finding information that may cause them to question their beliefs or that may make their thinking more complicated. Genuine research, on the other hand, involves crafting a good research question and pursuing an answer to it, both of which require patience and care.

Exigence and the Research Question

As you know from reading chapter 3, the starting point for any writing project is determining your exigence—what has prompted you to write. For research assignments, the exigence also includes what has prompted you to look for more information. Once you are sure of your exigence, you can craft a question to guide your research.

To make the most of your time, choose a specific question early in your research process. Having such a question helps you avoid collecting more sources than you can possibly use or finding sources that are only tangentially related. A student who chooses a general topic—say, the separation of church and state—will waste time if he or she neglects to narrow the topic into a question, such as one of the following: What did the framers of the Constitution have in mind when they discussed the separation of church and state? How should the separation of church and state be interpreted in law? Should the Ten Commandments be posted in government buildings? Should the phrase *under God* be removed from the Pledge of Allegiance?

Good questions often arise when you try to relate what you are studying in a course to your own experience. For instance, you may start wondering about the separation of church and state when, after reading about this topic in a history class, you notice the number of times politicians refer to God in their speeches, you remember reciting the phrase *under God* in the Pledge of Allegiance, or you read in the newspaper that a plaque inscribed with the Ten Commandments has been removed from the State House in Alabama. These observations may prompt you to look for more information on the topic. Each observation, however, may give rise to a different question. You will choose the question that interests you the most and that will best help you fulfill the assignment.

To generate research questions, you may find it helpful to return to chapter 3, where you read about two sets of questions: journalists' questions (Who? What? Where? When? Why? How?) and the pentad (questions based on understanding the relationships among act, actor, scene, agency, and purpose). Here are some other kinds of questions that commonly require research:

Questions about Causes

Why doesn't my college offer athletic scholarships?

What causes power outages in large areas of the country?

Questions about Consequences

What are the consequences of taking antidepressants for a long period of time?

How would the atmosphere in a school change if a dress code were established?

Questions about Processes

How can music lovers prevent corporations from controlling the development of music?

How does my hometown draw boundaries for school districts?

Questions about Definitions or Categories

How do you know if you are addicted to something?

What kind of test is "the test of time"?

Questions about Values

Should the Makah tribe be allowed to hunt gray whales?

Would the construction of wind farms be detrimental to the environment?

Tricks of the Trade

If the assignment doesn't specify a topic and you are not sure what you want to write about, you may need some prompting. Consider these questions:

- Can you remember an experience that you did not understand fully or that made you feel uncertain? What was it that you didn't understand? What were you unsure of?
- What have you observed lately (on television, in the newspaper, on your way to school, or in the student union) that piqued your curiosity? What were you curious about?
- What local or national problem have you recently heard or read about and would like to help solve?
- Is there anything you find unusual that you would like to explore? Lifestyles? Political views? Religious views?

As you consider which question will most appropriately guide your research, you may find it helpful to discuss your ideas with other people. Research and writing both require a great deal of time and effort, and you will find the tasks more pleasant—and maybe even easier—if you are sincerely interested in your question. Moreover, enthusiasm about your work will motivate you to do the best you can; indifference breeds mediocrity. By talking with other people, you may find out that the question you have chosen is a good one.

On the other hand, you may discover that you need to narrow the question or change it in some other way. You may even realize that the question you initially chose really does not interest you very much. To get a conversation about your ideas started, have someone you are familiar with ask you some of the following questions. You may also use these questions for a focused freewriting exercise in your research log (see chapter 17 for more on research logs).

- Why is it important for you to answer the question? What is the answer's significance for you? How will answering the question help you? How is the question related to your exigence?
- Will the answer to your question require serious research? (A genuine research question does not have a simple or obvious answer.)
- What types of research might help you answer your question? (You may already have some ideas; for other ideas, see chapter 15.) Will you be able to carry out these types of research in the amount of time you have been given?

Research and Audience

In part 1, you learned that a fitting response successfully satisfies your audience. In order to meet the expectations of your readers, you must know something about them. First, you must find out who your audience is. If you are writing in response to a course assignment, your instructor may define your audience for you (usually, it is the instructor and your classmates). However, sometimes your instructor may ask you to imagine a different audience so that you have experience writing for a wider range of people. For example, your instructor might ask you to write a letter to the editor of your local paper. In this case, your audience is much broader. It still comprises your instructor and classmates, but it also includes the editor of the newspaper as well as all the newspaper's readers.

As your writing career progresses, the number of audiences you write for will increase. You may easily name your audience—college students, science teachers, mechanical engineers, pediatricians, or the general public—but to make sure that you satisfy any audience you choose to address, you need to go beyond labels. When you do research, you must take into account what types of sources your audience will expect you to use and which sources they will find engaging, convincing, or entertaining.

Keep in mind that when you write for an audience you are joining an ongoing conversation. To enter that conversation, you need to pay attention to what's being said and who the participants are. You can begin by reading the sources the participants in the conversation use. By reading what they read, you'll learn what information is familiar to them and what information may need to be explained in detail.

Both the brief article from *Bostonia,* Boston University's alumni magazine, and the Web page for the Pucker Gallery (on page 372) contain information about the artist Joseph Ablow. In the *Bostonia* article, the abbreviation CFA is not explained, because the intended audience, alumni of Boston University, will

Ablow's Objets d'Art

Large Still Life Frieze, *oil on canvas, 32" x 66", 1986.* Photograph by S. Petegorsky

In a lecture this fall at Amherst College, Joseph Ablow described a major change in his artistic direction in the late 1950s. He had been working on large, classically inspired themes for a decade and "something did not feel right."

"My subjects no longer held much meaning for me," said Ablow, a CFA professor emeritus of art, "and I began to realize that painting and inventing from memory had left me visually parched. It was obvious to me that I had to start over."

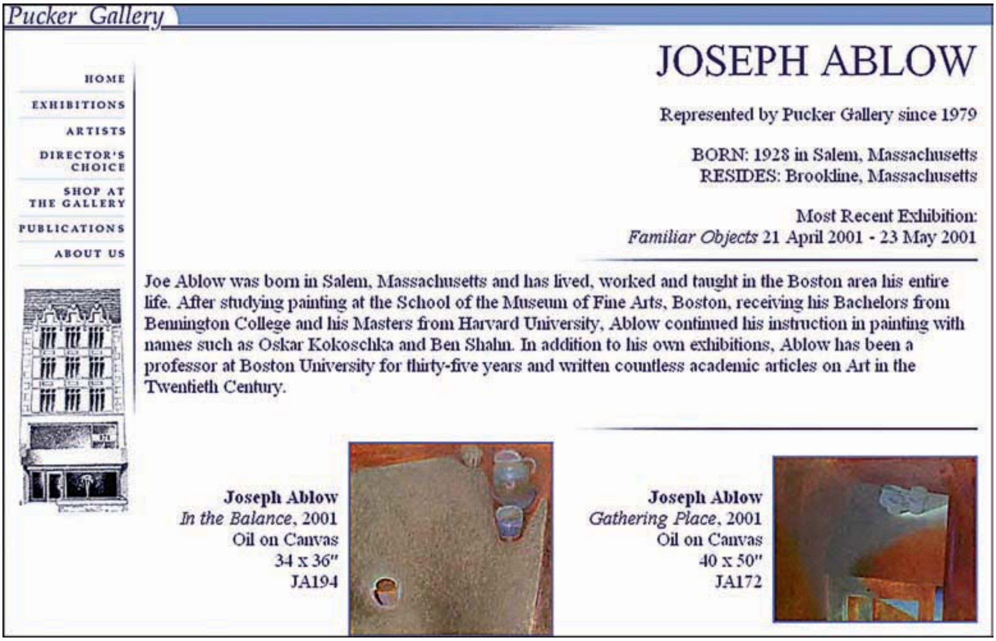
The reevaluation pulled him back to the studio, where, he says, "simply as exercises, I returned to the subject of still life," something he had avoided since art school. "But it was not long before the motley collection of objects I had assembled began quietly to organize themselves into configurations that suggested unexpected pictorial possibilities to me.

"I soon discovered that these objects may be quiet, but that did not mean that they remained still. What was to have been a subject that suggested ways of studying the look of things within a manageable and concentrated situation became an increasingly involved world that could be surprisingly disquieting and provocative. I may have been the one responsible for arranging my cups and bowls on the tabletops, but that did not ensure that I was in control of them.

"The ginger jars and the compote dishes were real, particular, and palpable and yet had no inherent significance. Their interest or importance would be revealed only in the context of a painting."

Born in 1928, Ablow studied with Oskar Kokoschka, Ben Shahn, and Karl Zerbe. He earned degrees from Bennington and Harvard and taught at Boston University from 1963 until 1995. He is currently a visiting artist at Amherst College, which hosted the exhibition of his paintings that is coming to BU.

Still lifes painted over some thirty-five years highlight Joseph Ablow: A Retrospective, *from January 13 through March 5 at the Sherman Gallery, 775 Commonwealth Avenue. Hours are Tuesday through Friday, 11 a.m. to 5 p.m., Saturday and Sunday, 1 to 5 p.m. There will be an opening reception on Thursday, January 15, from 6 to 8 p.m.* ◆



know that it refers to the College of Fine Arts. If you were writing an article for an alumni magazine, you too would be able to use abbreviations and acronyms familiar to those who attended that college or university. However, if your audience were broader, such abbreviations and acronyms would have to be explained the first time you used them. The same criteria can be used to make decisions about content. If you were researching one of Joseph Ablow's still life paintings, you would find that sources on Ablow's work do not define what a still life painting is; the authors of these sources assume that their readers are familiar with the term. However, if you were writing for readers who knew next to nothing about painting, you would provide a definition for the term.

Research

Tricks of the Trade

To determine which sources your audience will find authoritative, study any bibliographies that you encounter in your research. If a source is mentioned on several bibliographic lists, the source is likely considered authoritative. Also, the bibliographies of sources you find useful can direct you to other relevant sources.

Readers of an academic research paper expect the author to be knowledgeable. You can demonstrate your knowledge through the types of sources you use and the ways you handle them. Because you aren't likely to have established credibility as an expert on the topic you are researching, you'll usually have to depend on the credibility of the sources you use. Once you

have done enough research to understand your audience, you'll be better able to select sources that will give you credibility. For example, to persuade your readers of the value of a vegetarian diet, you could choose among sources written by nutritionists, ethicists, religious leaders, and animal rights proponents. Your decision would be based on which kinds of sources your audience would find most credible.

Readers of an academic research paper also expect the author to be critical. They want to be assured that an author can tell whether the source information is accurate or deceptive, whether its logic is strong or weak, and whether its conclusions are justifiable. Your readers may accept your use of a questionable source as long as you show why it is problematic. You will learn ways of establishing your credibility and demonstrating your critical abilities in chapter 18.

Wait a Minute . . .

When you read sources critically, you are considering the rhetorical situation from the perspective of a reader. Since you're also thinking about how the sources might be used in your own writing, you're involved in a second rhetorical situation as a writer. Rarely will the rhetorical situation that led to the creation of the source you are consulting be the same as the rhetorical situation you confront in writing for a class. Of course, there may be overlap, particularly in audience, but the exigence and purpose of the two pieces of writing are likely to be different.

Research and Purpose

In chapter 1, you saw how your rhetorical audience and your rhetorical purpose are interconnected. They cannot be separated. In general, your rhetorical purpose is to have an impact on your audience; more specifically, your aim may be to entertain them, to inform them, to explain something to them, or to influence them to do something. Research can help you achieve any of these purposes. For example, if you are writing a research paper on the roots of humor for a psychology class, your primary purpose is to inform. You may want to analyze a few jokes, in order to show how their construction can incite laughter, but you'll need research to support your claim. Your audience will be more inclined to believe you if you show them, say, experimental results indicating that people routinely find certain incidents funny.

Writers of research papers commonly define their rhetorical purposes in the following ways:

- *To inform an audience.* The researcher reports current thinking on a specific topic, including opposing views but not siding with any particular one.

  Example: To inform the audience of current guidelines for developing a city park

- *To analyze and synthesize information and then offer tentative solutions to a problem.* The researcher analyzes and synthesizes information on a subject (for example, an argument, a text, an event, a technique, or a statistic), looking for points of agreement and disagreement and for gaps in coverage. Part of the research process consists of finding out what other researchers have already written about the subject. After presenting the analysis and synthesis, the researcher offers possible ways to address the problem.

  Example: To analyze and synthesize various national health-care proposals

- *To persuade an audience or to issue an invitation to an audience.* The researcher states a position and backs it up with data, statistics, texts illustrating a point, or supporting arguments found through research. The researcher's purpose is to persuade or invite readers to take the same position.

  Example: To persuade people to vote for a congressional candidate

Often, these purposes co-exist in the same piece of writing. A researcher presenting results from an original experiment or study, for instance, must often achieve all of these purposes. In the introduction to a lab report, the researcher might describe previous work done in the area and identify a research niche—an area needing research. The researcher then explains how his or her current study will help fill the gap in existing research. The body of the text is informative, describing the materials used, explaining the procedures followed, and presenting the results. In the conclusion, the researcher may choose, given the results of the experiment or study, to persuade the audience to take some action (for example, give up smoking, eat fewer carbohydrates, or fund future research).

The sources you find through research can help you achieve your purpose. If your purpose is to inform, you can use the work of established scholars to enhance your credibility. If your purpose is to analyze and synthesize information, sources you find can provide not only data for you to work on but also a backdrop against which to highlight your own originality or your special research niche. If your purpose is to persuade, you can use sources to support your assertions and to counter the assertions of others.

Research and a Fitting Response

Like any kind of writing you do, your research report needs to address the rhetorical situation. There are many different kinds of research, just as there are many different ways to present research findings. Shaping a fitting response means considering the following kinds of questions:

- *Is your researched response appropriate to the problem?* The focus and thus the kind of research called for (library, Internet, naturalistic, laboratory, or some combination of these), depend on the nature of the problem. Engineers studying the question of how to prevent future natural disasters from causing the kind of damage wrought in New Orleans by Hurricane Katrina in 2005 would need to be sure their research focused on environmental and geographical conditions specific to that area. Research on the success of levees

built along the Danube in Europe might not be applicable. The researchers would also likely need to combine many different kinds of research in order to determine the best method of prevention.

- *Is your researched response delivered in a medium that will reach its intended audience?* Writers presenting research findings want to be sure their work finds its way into the right hands. Engineers researching the issue of how best to rebuild the levees in New Orleans could certainly summarize their findings in a letter to the editor of the New Orleans *Times Picayune*. However, if they wanted approval from a government agency for future work, they would likely need to present the research in a document addressed directly to that agency, such as a written application for funding or a proposal.
- *Will your researched response successfully satisfy the intended audience?* Research papers in different academic disciplines have different content and formats. To help make sure their audience will be satisfied, researchers take care to notice the research methods used in the discipline and deliver writing that is presented and documented according to the accepted style of the discipline. (For information on different kinds of documentation styles, see chapter 18.)

As always, a fitting response must also be considered in terms of the available means.

Research and Constraints and Resources

In chapter 2, you learned how the means available to you for responding are shaped by both the *constraints* (obstacles or limits) and the *resources* (positive influences) of the rhetorical situation. In reviewing the brief *Psychology Today* article that opened this chapter, you saw how one writer, Richard Lovett, worked within specific constraints and resources. You may have identified the primary elements of the rhetorical situation, noting constraints such as the need to deliver complex and specialized information from the field of neurology to readers of a popular magazine. In addressing this constraint, Lovett made allowances for his readers' knowledge of how the brain works by defining unfamiliar terms (*prefrontal cortex,* for example). You may also have noted some of the resources available to Lovett in writing for this kind of publication. The image that accompanies his text is a resource that allows readers to absorb the topic at a glance, while the pull-quote (the quotation in large type in the middle of the article) makes the scientists' research question explicit.

As a researcher in an academic setting, you are no doubt aware that many of your rhetorical situations share various constraints. For instance, an academic research assignment usually involves some kind of specifications from an instructor. Following are some common constraints for such writing assignments:

- *Expertise*. As a student, you rely to some degree on documenting what others have said in order to build credibility.

- *Geography.* Although the Internet gives researchers unprecedented access to materials not available locally, most students are still somewhat constrained by what's close at hand.
- *Time.* In most cases, your research will be subject to a time limit. Your readers—whether they are instructors, colleagues, or other decision makers—need to see your research before it goes out of date and before the deadline to make a decision (about what action to take or what grade to assign) has passed.

Constraints such as these can, however, suggest resources. What primary documents might you have access to in your geographical location? What unique opportunities do you have for reaching your audience that a recognized expert might not have? Can working within a particular time frame provide motivation?

Of course, each rhetorical situation is different. Every time you begin research, you'll face a new set of constraints and resources. To participate effectively in an ongoing conversation, you'll need to identify specific resources to help you manage your particular set of constraints.

Research in the Library and Online 15

British Cool on Hot Tea

But Turkish steeps climb

There's less time for teatime in the U.K. these days. Historically the British ranked as the world's leading tea drinkers, but rushed lifestyles—along with a new thirst for alternative beverages—have caused their consumption of tea to plummet in recent years.

According to Datamonitor, a London-based business information firm, the British consumed 4.94 pounds of tea per person in 2002. That amounts to about 1,100 cups—down from 1,300 in 1997. Datamonitor analyst John Band points to several reasons for the trend. Younger British consumers are drinking more iced tea and trendy specialty coffees. They tend to dismiss hot steeped tea as old-fashioned, slow to prepare, and inconvenient to drink on the run. And although they are buying more herbal, fruit, and green teas, consumption of these teas is minuscule compared to black tea, the mainstay of the traditional "cuppa."

Now the world champion tea drinkers are the Turks, whose tea consumption in 2002 came to 5.05 pounds per person. Turkish custom calls for endless small servings (above). A tea-loving Turk can knock back more than 20 tiny glasses of the hot brew daily. Turkish coffee may be world famous, but inside Turkey tea is more popular. "There's a saying in my country," says Turkish tea authority Pelin Aylangan. "Conversations without tea are like a night sky without the moon."

—*Margaret G. Zackowitz*

2002 Tea Totals

(All types of tea, per person)

Turkey	5.05 pounds
U.K.	4.94 pounds
Ireland	3.33 pounds
Hong Kong	3.24 pounds
Poland	2.67 pounds
Morocco	2.60 pounds
Russia	2.60 pounds
Egypt	2.47 pounds
Israel	2.38 pounds

1. Why do you think Margaret G. Zackowitz (and the editors at *National Geographic*) decided to use a photograph and a list of statistics with the article "British Cool on Hot Tea"? What kind of research do you think she and her editors did to prepare this article and the accompanying graphics? In other words, what might they have read or observed, whom might they have questioned, and so on? If you wanted to check their facts, what would you do?
2. Think back to a research paper you wrote. What kind of research did you conduct for that project? Where did you go to find your sources? Given more time and more resources, what additional kinds of research might you have done?

Sources for Research

Although the library will probably play an important role in your research, it often will not be the only location in which you conduct research. During the research process, you might find yourself at home using the Internet, in your instructor's office getting suggestions for new sources, or even at the student union taking notes on what you observe about some aspect of student behavior. More than likely, the authors of the sources you gather did not confine themselves to one particular kind of research either—or do it all in one particular location. Responding to their own rhetorical situations, the authors of your sources specified a goal for their research, a group of readers who might be interested in their findings, and the type of document that would best express their thoughts. Based on their purpose, audience, and genre, the authors determined what kinds of research would be most suitable. Like the authors of your sources, you need to consider your rhetorical situation when determining which kinds of research to conduct. In order to make effective decisions, you need to know what kinds of research you will be able to do at the library and on the Internet. (Research in the field, another option, is covered in the next chapter.)

Library and Internet research continue to evolve, as librarians find new ways to make emerging research technologies more accessible and scholars and other authors find new ways to use the Internet to deliver information. In general, though, the types of sources available through the library and the Internet can be broken down into three main categories: books, periodicals, and online and audiovisual sources.

Books

Three types of books are often consulted in the research process. **Scholarly books** are written by scholars for other scholars in order to advance knowledge of a certain subject. Most include original research. Before being published, these books are reviewed by experts in the field (in a process referred to as a peer review). **Trade books** may also be written by scholars, though they may be authored by journalists or freelance writers as well. But the audience and purpose of trade books differ from those of scholarly books. Rather than addressing other scholars, authors of trade books write to inform a popular audience, often about research that has been done by others; thus, trade books are usually **secondary sources**—as opposed to **primary sources,** which contain original research. **Reference books** such as encyclopedias and dictionaries provide factual information. Reference books often contain short articles written and reviewed by experts in the field. The audience for these secondary sources includes both veteran scholars and those new to a field of study.

Periodicals

Periodicals include scholarly journals, magazines, and newspapers. Because these materials are published more frequently than books, the information they contain is more recent. Like scholarly books, **scholarly journals** con-

tain original research (they are primary sources) and address a narrow, specialized audience. Many scholarly journals have the word *journal* in their names: examples are *Journal of Business Communication* and *Consulting Psychology Journal*. **Magazines** and **newspapers** are generally written by staff writers for the general public. These secondary sources carry a combination of news stories, which are intended to be objective, and essays, which reflect the opinions of editors or guest contributors. Both national newspapers (such as the *New York Times* and the *Washington Post*) and regional or local newspapers may have articles, letters, and editorials of interest to researchers.

Online and audiovisual sources

Books, journals, magazine articles, and newspaper articles can all be found online. But when you read documents on Web sites, created specifically for access by computer, you need to determine who is responsible for the site, why the site was established, and who the target audience is. To find answers to these questions, you can first check the domain name, which is at the end of the main part of the Internet address. This name will give you clues about the site. An Internet address with the domain name **.com** (for commerce) tells you that the Web site is associated with a profit-making business. The domain name **.edu** indicates that a site is connected to an educational institution. Web sites maintained by the branches or agencies of a government have the domain name **.gov**. Nonprofit organizations such as Habitat for Humanity and National Public Radio have **.org** as their domain name.

You can also find out about the nature of a Web site by clicking on navigational buttons such as "About Us" or "Vision." Here is an excerpt from a page titled "About NPR" on the National Public Radio Web site:

> WHAT IS NPR?
>
> NPR is an internationally acclaimed producer and distributor of noncommercial news, talk, and entertainment programming. A privately supported, not-for-profit, membership organization, NPR serves more than 770 independently operated, noncommercial public radio stations. Each member station serves local listeners with a distinctive combination of national and local programming.

WAIT A MINUTE . . .

Although it was once the case (and not so long ago!) that most sources accessed online were less reliable than those found in print, the difference is becoming less pronounced. Reputable scholarly (peer-reviewed) journals are found online, and personal Web log entries (blogs) are being collected and published in books. It's generally still the case, however, that you'll locate the scholarly journals you need at your library or through your library's subscription service (such as LexisNexis). Likewise, standards for print publication are still higher than those for the Internet—after all, anyone can put up a Web site on any topic whatsoever, whereas most print materials have met a minimum set of standards.

The most common audiovisual sources are documentaries, lectures, and radio and television interviews. **Documentary films and television programs** are much like trade books and magazines. They are created for a popular audience, with the purpose of providing factual information, usually of a political, social, or historical nature. **Lectures** generally take place at universities or in public auditoriums. Lectures given in a university setting are usually more technical or scholarly than those given in a public auditorium. Lecturers, who are usually experts in their field of study, deliver prepared speeches on a variety of topics. Sometimes lectures are like editorials in that the creator's perspective is presented in high profile. **Interviews** are a special type of conversation in which a reporter elicits responses from someone recognized for his or her status or accomplishments. Interviews are aired for a general audience, with the purpose of providing information about the interviewee's achievements or about his or her views on a specific issue.

WAIT A MINUTE . . .

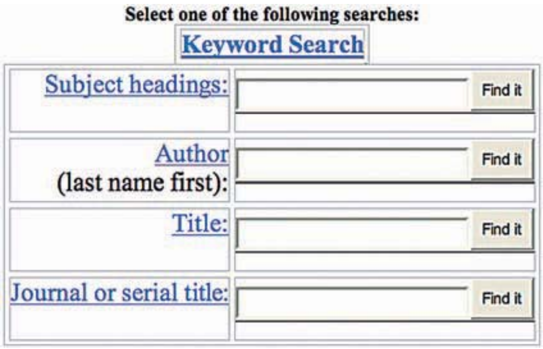
Images, such as photographs, drawings, charts, and so on, also count as sources meant to be viewed. Although they aren't often accessed on their own in the same ways that books, periodicals, or documentaries are, they may constitute an important part of your research. For example, you may use photographs to enhance written descriptions or maps and charts to support claims. Tips on locating still images will be provided later in this chapter.

Finding Sources in Print and Online

In the first part of this chapter, you learned about the different types of sources available to you. Once you have a basic understanding of the genre, audience, and purpose of potential sources, you'll find it easier to select your sources. For example, for an advanced course in your discipline, you'll want to consult primary sources, such as online or printed journal articles that present original research. However, if you have chosen a topic that is brand new to you, it may be more productive to consult secondary sources along with primary sources, as the primary sources may contain so much technical terminology that you might misunderstand the content. In this section, you'll learn how to find different types of sources in your library and online.

Finding books

The easiest way to find books on a topic is to consult your library's online catalog. Once you are logged on, navigate your way to the Web page with search boxes similar to those shown on the following page. An author search or title search is useful when you already have a particular author or title in mind. When a research area is new to you, you can find many sources by doing either a keyword search or a subject search. For a keyword search, choose a word or phrase that you think is likely to be found in titles or notes in the catalog's records.



Search boxes from a library online catalog.

An advanced search page such as the one on the facing page allows the user to specify a language, a location in the library, a type of book (or a type of material other than a book), how the results should be organized, a publisher, and a date of publication. A keyword search page also provides some recommendations for entering words. By using a word or part of a word followed by asterisks, you can find all sources that have that word or word part, even when suffixes have been added. For example, if you entered *environment**, the search would return not only sources with *environment* in the title but also sources whose titles included *environments, environmental,* or *environmentalist*. This shortening technique is called **truncation.** You can enter multiple words by using operators such as *and* or *or*. You can exclude words by using *and not*. When you enter multiple words, you can require that they be close to each other by using *near*; if you want to specify their proximity, you can use *within,* followed by a number indicating the greatest number of words that may separate them.

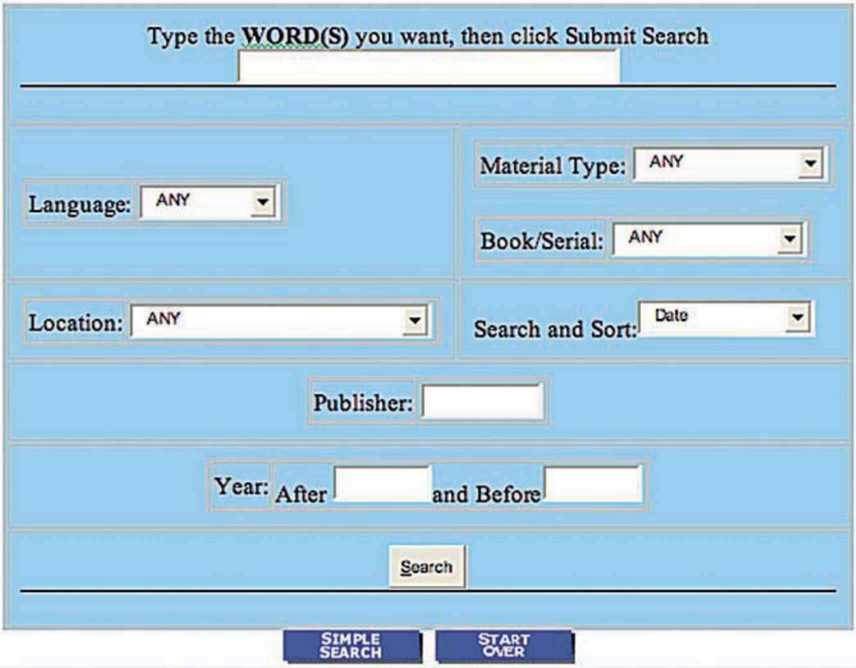
Subject searches in most libraries are based on categories published by the Library of Congress. You may be able to find sources by entering words familiar to you. However, if your search does not yield any results, ask a reference librarian for a subject-heading guide or note the subject categories that accompany the search results for sources you have already found.

Once you locate a source, write down its call number. The call number corresponds to a specific location in the library's shelving system, usually based on the classification system of the Library of Congress. Keys to the shelving system are usually posted on the walls of the library, but staff members will also be able to help you find sources.

In addition to using your library's online catalog, you can also search books online. Over 20,000 free books are listed on the University of Pennsylvania's Online Books Page (onlinebooks.library.upenn.edu). To find a book, though, you'll need to know the author's name or the book's title. Several commercial Web sites offer subject searches for books, but you have to pay to download or order the books you find at these sites.

Tricks of the Trade

Amazon.com has a feature called Search Inside!, which allows a reader to search for keywords inside a virtual text. If the search locates the keywords, the reader can then preview the relevant pages of the text. Researchers can use such a search-and-preview feature to locate books unavailable locally, which they may want either to purchase or to order from an interlibrary loan service.

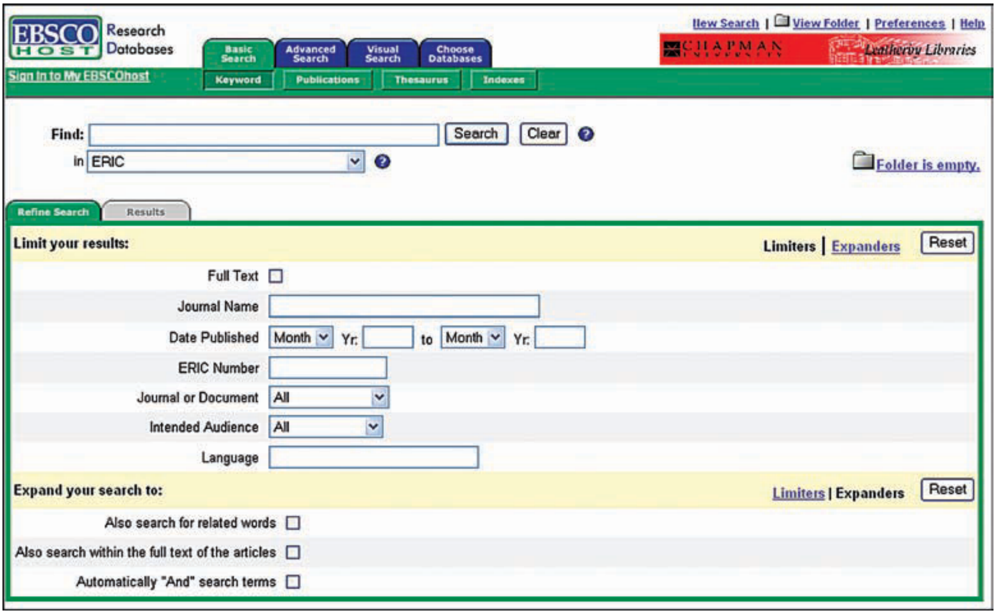


	Type in Words to search:	EXAMPLES
ADJACENCY	Multiple words are searched together as one phrase.	United States supreme court
TRUNCATION	Words may be right-hand truncated using an asterisk. Use a single asterisk * to truncate from 1-5 characters. Use a double asterisk ** for open-ended truncat ion.	environment* polic* fyodor dost**
OPERATORS	Use "and" or "or" to specify multiple words in any field, any order. Use "and not" to exclude words. Parentheses group words together when using Boolean operators.	(annotated bibliography) and child* (alaska or canada) and (adventure and not vacation)
PROXIMITY	Use "near" to specify words close to each other, in any order. Use "within #" to specify terms which occur within # words of each other in the record.	California near university america within 3 econom*

Advanced keyword search page from a library online catalog.

Finding articles

Your library's online catalog lists the titles of periodicals (journals, magazines, and newspapers); however, it does not provide the titles of individual articles within these periodicals. The best strategy for finding print articles is to use an electronic database. Similar to an online catalog, a database allows you to search



The EBSCOhost database allows you to search various smaller databases, such as ERIC.

for sources by author, title, subject, keyword, and other features. Because so much information is available, databases focus on specific subject areas.

You can access your library's databases from a computer in the library or, if you have a password, via an Internet link from a computer located elsewhere. Libraries subscribe to various database services, but these are some of the most common:

OCLC FirstSearch or EBSCOhost: Contains articles and other types of records (for example, electronic books and DVDs) on a wide range of subjects.

ProQuest: Provides access to major newspapers such as the *New York Times* and the *Wall Street Journal* and to consumer and scholarly periodicals in areas including business, humanities, literature, and science.

Lexis Academic Universe: Includes articles on business, legal, and medical topics and on current events.

To find sources through a database, you can use some of the same strategies you learned for navigating an online catalog. However, search pages often differ, so there is no substitute for hands-on experimentation. Your library may use a general database, such as OCLC FirstSearch or EBSCOhost. The first box on the EBSCOhost search page asks you to specify a subject area. Just underneath that box is a drop-down menu that lets you choose among several databases: including ERIC (Educational Resources Information Center), MLA (Modern Language Association), and PsycINFO (Psychology Information). After you choose the particular database you would like to search, you can search by keyword, author, title,

source, year, or a combination of these attributes. You click on the question-mark icon to the right of the search entry box to get directions for searching according to that attribute. In the Refine Search menu, you can click on a checkbox to limit a search to full texts only. In this case, your search will bring back only sources that include the complete text of an article, which can be downloaded and printed. Otherwise, the database search generally yields the source's bibliographic information and an **abstract,** which is a short summary of an article's content. To find the full text, you note the basic bibliographic information and then look up that book or periodical in the library's online catalog, as described earlier.

Tricks of the Trade

Although most researchers use databases to find current articles, databases contain other types of information. LexisNexis, for example, provides the following kinds of reference material:

- Biographical information on politicians and other public figures
- Facts and statistics about countries and states
- Polls and surveys conducted by the Roper Center for Public Opinion Research
- Quotations on a range of topics
- A world almanac

Finally, some periodicals are available online. Highwire is a service that lists many science journals that offer free issues; you can find this list by going to highwire.stanford.edu/lists/freeart.dtl. Global Development Network lists journals from a wide range of academic disciplines at www.gdnet.org. Online articles are not always free, however. Be sure to check for subscription services that are available through your library's Web site before paying for an archived article on a newspaper's home page. You might save yourself a good deal of money!

Finding images

Internet and database searches yield all kinds of images for writers to choose from. You can search for images on the Web by using a search engine such as Google, Ditto, or Yahoo. Because other types of searches are also available, be sure to specify that you are looking for images—usually by clicking on a button. Also consider visiting the Web sites of specific libraries, museums, and government agencies such as the Library of Congress, the Smithsonian Institute, and the U.S. Census Bureau; they often have databases of special collections.

Once you find an image that suits your purpose, download it from the Web site onto your desktop by right-clicking on the image and selecting Save Image As (or Save This Image As). To insert the image from your desktop into your paper, use the Insert command from your word processor's pull-down menu. (Some programs may allow you to drag the image into your text.) If you need

to resize the image you have chosen, click on its corners and drag your mouse to enlarge it or reduce it.

The last step in using an image is to give credit to its creator and, if necessary, acquire permission to use it. If you are not publishing your paper in print or online, fair-use laws governing reproduction for educational purposes might allow you to use the image without permission. If you are uploading your paper to a Web site or publishing it in any other way, determine whether the image is copyrighted; if so, you'll have to contact its creator for permission to use it and then include a credit line underneath the image, after the caption.

Keep in mind that before you decide to include an image in your paper, you should be sure to identify your purpose for doing so. Avoid using images as mere decoration.

Finding online and audiovisual sources

On the Internet, you'll find not only text and image files but also audio and video files. To find information relevant to your project, you can use search engines. The following are commonly used search engines:

Ask.com	www.ask.com
Google	www.google.com
WebCrawler	webcrawler.com
Yahoo!	www.yahoo.com

When using a search engine for research, you'll probably want to check the Help links to learn about advanced search options. Using these options will allow you to weed out results that are not of interest to you. Advanced searches are performed in much the same way with search engines as they are with online catalogs and databases. You can specify words or phrases, how close words should be to each other, which words should be excluded, and whether the search should return longer versions of truncated words.

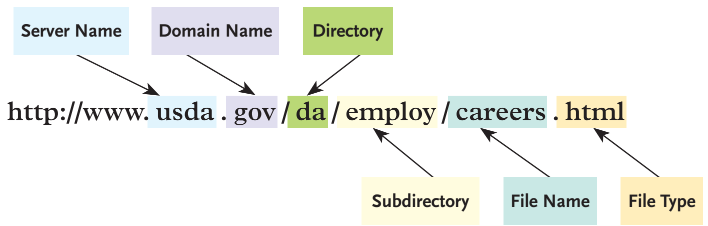
Meta-search engines are also available. *Meta* means "transcending" or "more comprehensive." Meta-search engines check numerous search engines, including those listed above. Try these for starters:

Dogpile	www.dogpile.com
Mamma metasearch	www.mamma.com
MetaCrawler	www.metacrawler.com

Although searching the Internet is a popular research technique, it is not always the most appropriate technique. Search engines cover only the portion of the Internet that allows free access. You will not find library books or database materials using a search engine because library and database services are available only to paid subscribers (students fall into this category). If you do decide to use the Internet, remember that no one search engine covers all of it, and

surprisingly little overlap occurs when different search engines are used to find information on the same topic. Thus, using more than one search engine is a good idea. (See chapter 17 for help in evaluating Web sites.)

Sometimes when you click on a link, you end up at a totally different Web site. You can keep track of your location by looking at the Internet address, or URL, at the top of your screen. URLs generally include the following information: server name, domain name, directory and perhaps subdirectory, file name, and file type.



Be sure to check the server and domain names whenever you are unsure of your location.

Using Research in Your Writing

Using the same keywords, perform a database search and then a Web search. For each type of search, print the first screen of results you get. Compare the two printouts, explaining how the results of the two searches differ.

Finding government documents

You can find government documents by using library databases such as Marcive and Lexis Academic Universe. In addition, the following Web sites are helpful:

FedWorld Information Network	www.fedworld.gov
Government Printing Office	www.gpoaccess.gov
U.S. Courts	www.uscourts.gov

Finding other sources

You have learned how to find books, articles, images, Web sources, and government documents. You may be interested in still other sources. General encyclopedias and dictionaries such as the *Encyclopedia Britannica* and the *American Heritage Dictionary* provide basic information on many topics. Specialized

encyclopedias and dictionaries cover topics in greater depth. In addition to overviews of topics, they also include definitions of technical terminology, discussions of major issues, and bibliographies of related works. Specialized encyclopedias and dictionaries exist for all major disciplines. Here is just a small sampling:

Art	*Grove Dictionary of Art, Encyclopedia of Visual Art*
Biology	*Concise Encyclopedia of Biology*
Chemistry	*Concise Macmillan Encyclopedia of Chemistry, Encyclopedia of Inorganic Chemistry*
Computers	*Encyclopedia of Computer Science and Technology*
Economics	*Fortune Encyclopedia of Economics*
Education	*Encyclopedia of Higher Education, Encyclopedia of Educational Research*
Environment	*Encyclopedia of the Environment*
History	*Dictionary of American History, New Cambridge Modern History*
Literature	*Encyclopedia of World Literature in the 20th Century*
Music	*New Grove Dictionary of Music and Musicians*
Philosophy	*Routledge Encyclopedia of Philosophy, Encyclopedia of Applied Ethics*
Psychology	*Encyclopedia of Psychology, Encyclopedia of Human Behavior*
Religion	*Encyclopedia of Religion*
Social sciences	*International Encyclopedia of the Social Sciences*
Women's studies	*Women's Studies Encyclopedia, Encyclopedia of Women and Gender*

You can find these kinds of sources by doing a title search of your library's online catalog. For other specialized encyclopedias, contact a reference librarian or consult *Kister's Best Encyclopedias.*

Most libraries have special collections that you might also find useful, such as art collections, including drawings and paintings; audio and video collections, including records, audiotapes, CDs, videotapes, and DVDs; and computer resources, usually consisting of programs that combine text, audio, and video. You can find these resources by navigating through your library's Web site or by asking a reference librarian for help.

16 Research in the Field

1. You may have used a U-Scan machine at the supermarket. Even if your local store doesn't have a machine that allows customers to check out their groceries by themselves, you're no doubt familiar with various technologies designed to make our hectic lives a little easier by making routine tasks more efficient. Take a moment to list several such technologies that you've encountered recently.
2. Choose one item on your list and consider its effect(s): What or whom does it replace? How is it changing human behavior? To take this activity further, go to a place where the technology is in use. Observe the scene for twenty minutes or so, noting effects of the technology on human behavior. Do your observations differ from your assumptions? If so, what is unexpected or surprising?

Basic Principles of Naturalistic Study

By now, you are familiar with the rhetorical situation and how it supports reading, writing, speaking—and research. In this chapter, you'll apply your knowledge of the rhetorical situation to develop an understanding of a local situation, an understanding that usually cannot be easily reached through traditional library, online, or laboratory research. Although these methods are effective, they cannot address all research questions.

Some research questions can be answered only by **fieldwork,** research carried out in the field, rather than in a library, laboratory, or some other controlled environment. Following are some research questions calling for the collection of data in a real-world, or naturalistic, environment:

> What nights of the week are busiest at the student union?
>
> How popular is the foreign film series shown on campus, in terms of both attendance and satisfaction? How do the responses of students, faculty, and staff differ?
>
> What do hair stylists do at work?
>
> What is the effect of self check-out machines in local grocery stores?
>
> How do mothers and adult daughters communicate?
>
> How useful is the library's help desk? Who uses it? How often? When? Why?

All of these questions call for careful observation in the field (even though the field is actually the library in the case of the final question) and some means of data collection.

Observation in a real-world environment

A **naturalistic study** is based on observation in a real-world environment. The researcher observes and records some human behavior or phenomenon in its natural setting. Whether the goal is to establish the learning patterns of museum visitors, the daily driving habits of commuters, or the benefits of home schooling, the researcher conducting a naturalistic study observes, employing any or all of the following research methods:

- Watching the behavior or phenomenon and recording what he or she sees
- Using audiovisual equipment, such as tape recorders or video cameras
- Listening in on conversations or comments and taking notes
- Distributing questionnaires or administering pretests and posttests about a situation, phenomenon, or behavior
- Conducting interviews with individuals or focus groups

Whichever of these methods is employed, the researcher himself or herself is the most significant instrument for the collection and analysis of data.

Testing assumptions

Researchers often undertake a naturalistic study because they want to investigate an **assumption,** an idea taken for granted or accepted as true without proof. Whether expressed as a problem ("English majors dominate class discussion"), a question ("How much do hair stylists think as they do their job?"), or a belief ("The student union is always busy"), the assumption may be the researcher's alone or be commonly held. By collecting and analyzing data, the researcher compares the assumption with possible conclusions. The researcher tests the assumption with two goals in mind: (1) to interfere as little as possible with the subject or phenomenon under observation and (2) to minimize systematically the ways in which mere participation in the study influences patterns and outcomes. In other words, the fact that the researcher is observing, listening, or conducting interviews should not affect the behavior or beliefs of the participants. The researcher's goals overlap with the researcher's ethics.

Triangulation

To minimize inaccuracies and distortions, a researcher usually sets up a three-way process for gathering information, referred to as **triangulation.** When the process depends on using different sets of information from a variety of sources, it is called **data triangulation.** For instance, to triangulate responses to the question of how useful the library's help desk is, you might gather opinions from several different groups of people, looking for commonalities in their responses. When two or more researchers work together in order to compare their observations and findings, the approach is known as **investigator triangulation.** And, finally, **methodological triangulation** involves using multiple methods (observation, questionnaires, and so on) to study a single problem, person, or phenomenon.

Deborah Tannen, author of *You're Wearing That?*

Basic principles at work: Deborah Tannen's naturalistic study

After publishing a book about adult family relationships, *I Only Say This Because I Love You,* Deborah Tannen discovered that her readers were most interested in the chapter on communication between mothers and adult daughters. With that knowledge, she launched the naturalistic study that became the book *You're Wear-*

ing That? Tannen's preresearch assumption was that mothers and their adult daughters have a uniquely intense relationship; she felt sure this was true, given her own relationship with her mother. Tannen observed, recorded, and then transcribed many conversations; she also conducted interviews (or what she refers to as "focused conversations"), asked people she knew for examples from their own lives, and drew on her own ongoing communication with her mother. This process of observing, talking, asking questions, recording, and listening to the opinions of others was an example of methodological triangulation.

As Tannen observed and recorded, she also began to analyze what she was witnessing, an analysis based on her expertise in sociolinguistics (and on her status as an adult daughter). Toward the end of her research process, she compared her preresearch assumption (the mother–adult daughter relationship is uniquely intense) with the emerging conclusion that mother–adult daughter communication "continues to evoke powerful emotions long after it has ceased."

Like all experienced researchers, Tannen knows that naturalistic studies may be generalizable—but only to a point. Naturalistic studies are like the rhetorical situation itself: time-bound and context-bound, with all the entities of the study (observer or recorder, analysis, and subject or behavior under observation) shaping one another simultaneously.

Methods for a Naturalistic Research Study

Observing, taking notes, and asking questions are the three activities at the heart of a naturalistic study, as you have probably gathered from reading about Deborah Tannen's research and trying your hand at a brief study of your own. In his study of the intellectual processes necessary for conducting ordinary kinds of work, Mike Rose describes these three elements at work together:

> When at a job site or in a classroom, I observed people at work, writing notes on their activity and, when permissible, taking photographs of the task at hand. Once I got a sense of the rhythms of the work—its moments of less intense focus and its pauses—I would begin asking questions about what people were doing and why, trying to gain an understanding of their behavior and the thinking that directed it. As they got more familiar with me and I with them and their work, I was able to ask increasingly specific questions, probing the reasons for using one implement rather than another, for a particular positioning of the body, for the benefits of this procedure over that one. I wondered aloud how they knew what to do, given the materials and constraints of the present task, what they had in mind to do next, how they knew something was wrong. . . . Over time, the exchanges became more conversational, and frequently people on their own began explaining what they were doing and what their thinking was for doing it, a kind of modified think-aloud procedure, long used in studies of problem solving. —**Mike Rose**, *The Mind at Work*

Notice how Rose talks about the material conditions of his observation: he watches, takes notes, sometimes takes photographs, and asks ever-more-sophisticated questions as he begins to understand the procedures more and more. Each activity occurs in coordination with the others, but we'll look at them one at a time.

Using observation

Observation—watching closely what is happening and trying to figure out why—plays a central role in naturalistic studies of all kinds. After all, a naturalistic study depends most heavily on the researcher himself or herself, which is its advantage. The researcher is right there on the scene, conducting the research, with direct access to the person or phenomenon.

By the time Rose was ready to write up his observation, he was able to describe the results of his naturalistic study with style, grace, and a good deal of detail. In the following passage, he writes about the thinking that goes into the hair styling that Vanessa does.

Mike Rose

Excerpt from The Mind at Work

Vanessa works in a trendy salon but also cuts hair in her apartment—for a few friends and friends of friends. [1] Her client Lynn sits in a small barber's chair by the window, the place where you'd imagine a breakfast table, a mirror leaning against the wall in front of her. On the floor by the mirror there is a small bowl for Vanessa's dog and a vase with three yellow flowers. Vanessa stands behind Lynn, asking her questions about her hair, chitchatting a little. She keeps her eyes on Lynn's hair as she moves her fingers through it, lifting up, then pulling down one section, then another, then gesturing with her hands around the hair, indicating shape and movement. "How did you like the last haircut?" she asks. How did it handle? Was it easy to manage? What's bugging you now? Does it feel heavy up front? Lynn answers these questions, describing what she wants, relying on adjectives that have more to do with feeling than shape. She wants the cut "freshened," wants it "sassy." [2]

A pair of scissors, a comb, and a round hand mirror sit on the stove, to Vanessa's side. She reaches for the scissors and begins. She starts at the crown and moves around Lynn's head, picking a strand of hair, pulling it down gently along Lynn's face, eyeballing it, then elevating it, cutting into it, "point cutting," she calls it, not a "blunt" cut, [3] her scissors angling into the hair, layering it, "giving it a softer look."

Vanessa likes to cut dry hair—at least hair like Lynn's, baby fine, short—because she "can see what it's doing immediately . . . where it's heavy, where it needs to be cut into." [4] ("You can comb hair and cut it," she explains, "only to have it move into a different shape than the one you just cut.") [5] When she does cut hair wet, because a particular style demands it, she "can't wait to dry it and then go in and do *my* work. . . . The initial shape might be there, but the whole interior can change. Eighty percent of the haircut is after you dry it."

As Vanessa continues, cutting, comparing one length of hair to another, her gaze circling her client's head, she tells me more about her work. Though she can do "technical, precise" cuts, like a graduated bob (a bob tapered at the nape of the neck), she most likes to

[1] Already readers can see how much information Rose has gleaned by talking with Vanessa as he observes her.

[2] It is clear how much of Rose's report depends on careful note taking or tape recording. He includes details that could be retained only with note taking or tape recording.

[3] Rose has taken the time to learn the vocabulary of the people he's observing.

[4] This information could have been obtained only by asking interview questions, not by observation.

[5] You can almost hear Rose asking the questions that elicited these specific answers.

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cut "freehand," as she is doing now, a more "flowing" cut, and flowing process. "I don't like authority," she laughs, "so I love cutting this way." Even with that graduated bob, she adds, after it's dry, she'll "go in and add my own touch, a signature."

Vanessa certainly has an idea of how a haircut should look, an idea based on the characteristics of the hair she's cutting and the client's desires, discerned from those opening questions, and, if the client's a regular, from their history together. And she is methodical. But she does not plan her cut in advance to the degree that some stylists do; cognitive psychologists would characterize her planning style as incremental or opportunistic. [6] As the cut progresses, she observes what the hair is doing, how it's falling and moving, and reacts to that. "I do a lot of visual when I cut." And, in fact, about two-thirds of the way through Lynn's haircut, Vanessa exclaims, "Oh, this is starting to look really cute!" Moments like this are pivotal to Vanessa, aesthetically and motivationally. [7] It excites her, is the art of it all, to use her skill in a way that is responsive to, interactive with, the medium of hair, watching the cut emerge, shaping it incrementally, guided by her aesthetic sense and enabled by her repertoire of techniques. [8] Lynn is pleased with the outcome. It *is* a "sassy" cut. "Vanessa understands hair like mine."

[6] Rose invokes the library research he has done, which underpins the assumption he is exploring with his naturalistic study.

[7] Notice how Rose is weaving in his results, conclusions, and inferences.

[8] Because readers do not know whether Vanessa actually told Rose these things, they can only infer that he is making inferences based on his naturalistic study.

Analyzing the Rhetorical Situation

With a classmate or two, reread Rose's description of Vanessa's work and then answer the following questions:

1. What assumption, problem, or question is Rose exploring?
2. Why is observation a necessary component of his research?
3. Whom is Rose observing? Why?
4. What behaviors or actions is Rose observing? Why?
5. Where is he conducting his observations? Why?
6. How does he use observation to advance his exploration of the assumption?
7. Why does Rose need to use more than observation to conduct his study?

Be prepared to share your answers with the rest of the class.

Using Observation in Your Writing

Now apply the questions in the preceding Analyzing the Rhetorical Situation to a naturalistic study that you would like to conduct. Provide written answers and be prepared to share them with the class.

Taking notes

The second part of the naturalistic research process is **note taking,** writing down what you observe or hear. You can tell by reading Rose's account of his observations that he took copious notes as he watched Vanessa work. Otherwise, he would not have been able to compose such a realistic and compelling narrative about his observations. An important feature of note taking, however, is what Krista Ratcliffe refers to in her book *Rhetorical Listening: Identification, Gender, Whiteness* as "rhetorical listening": "a stance of openness that a person may choose to assume in relation to any person, text, or culture." We all have a tendency to allow our expectations and experiences to influence how we process what we encounter. The openness that we adopt when listening rhetorically keeps us aware of difference and newness. Rhetorical listening also helps researchers translate what they observe and hear into spoken and written language (questions and research drafts). If we listen with the intent to understand (rather than waiting for a spot to insert our own voice), we'll have an easier time writing and speaking about unfamiliar topics from a standpoint of authentic knowledge and goodwill. Thus, careful observing, listening, and note taking all support the researcher's perceptions—and improve the results.

Researchers like Rose take notes during observations for two reasons: to record very specific detail and to record their own reactions to what they observe. Without notes, few people can remember all the details of what they have observed. While observing, researchers can experience a range of reactions: they might find what they've observed to be in line with what they expected, or they might find it comforting, puzzling, or even infuriating or distressing. By jotting down their reactions as they occur, researchers can minimize the degree to which their preconceptions influence those reactions. Some naturalistic researchers simply (or not so simply) take notes about what they observe, trying to jot down snatches of conversation and specialized terms or insider phrases that they will need to ask about later. They might also record specific actions or sequences of movements.

Whether you keep your notes in a notebook, on separate note cards or pieces of paper, or on your laptop, you can choose among various ways of recording what you observe and your responses.

You might write notes that combine narration, description, and evaluation. In the following passage, student Bethanie Orban uses a combination of narration, description, and evaluation to focus on the question "Who talks the most, and what are the different ways of communicating?"

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Cody, Andrea, and Tom are friends who eat lunch together. Andrea comes to the table first followed by Tom. Both wait for Cody to join them before they start to eat. Cody comes to the table humming. As soon as he sits down, he immediately begins talking about his history exam. "I don't know where the professor got the questions!" Cody says. Andrea assures Cody he did fine, trying

to comfort him. Tom makes a joke that Cody probably didn't study. Cody begins gesturing with his hands that he did study a lot. Tom laughs and holds up his hand. He tells Cody it was a joke. Cody begins to eat his soup and Tom takes a drink of his milk. Andrea begins telling them about her weekend in New York with her friend. She describes the Broadway show she saw. Andrea keeps describing how great it was. Cody begins a story about going to a movie over the weekend. Tom says he saw the movie a while back. Cody thinks it was the best movie he ever saw. "It was awesome." Cody looks around at the other tables to see if anyone is listening to what he's saying, which makes him look like he likes to be the center of attention. Andrea excuses herself to go get a cookie. She asks if anyone else wants anything, but both Tom and Cody say they are full.

You might begin by describing what you observe and then go back later to add your evaluation of what you saw, as Bethanie Orban did in the following passage from her double-entry notebook. A **double-entry notebook** is a journal that has two distinct parts: observational details and response to those details. The double-entry notebook thus allows researchers to keep their observations separate from their responses to what they observe. In addition, it encourages researchers to push their observations further, with responses to and questions about what they see or think they see. Some researchers draw a heavy line down the middle of each page of the notebook, putting "Observations" at the top of the left-hand side of the page and "Response" at the top of the right-hand side. Others lay the notebook flat and use the right-hand page for recording their observations and the left-hand page for responding to those observations. If you're using a computer, you can format your entries the way Bethanie did:

Observations	Response
Andrea, Cody, and Tom meet up for lunch. Andrea thinks they need to find a table first before they get food. Cody thinks it would be nice to sit by the window, so they put their stuff down. Andrea is the first back to the table and	I found that Cody seems to talk the most. However, a lot of this is based on my own opinions. Cody is shorter and has glasses. He likes to be the center of attention, possibly because he wants to make up for something. He tends

continued

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waits for everyone else before eating. Cody tells the other two about his exam. He doesn't think he did well. Andrea thinks he probably did fine, but Tom makes a joke about it. Eventually Andrea begins talking about her weekend in New York. Cody tells about the movie he saw. When he's done, Andrea goes to get a cookie. Tom and Cody continue to talk about their weekends. The dining commons smells like fried food and cookies. Everyone thinks the food tastes good. The tables feel a little sticky. There is the constant noise of students talking. Andrea returns with her cookie while Tom and Cody continue their conversation about the weekend. to be loud and look around at other tables to see if anyone else heard. Andrea waits her turn to speak, but gets really passionate when she talks about Broadway. I feel like maybe she feels out of place with two guys, but wants to engage others in conversation. Tom seems the most laid back and likes to joke around. He has really curly hair so he doesn't mind teasing, perhaps to take it off himself. I believe many of my observations were colored by my own take on each student: Cody wanting attention, Andrea feeling uncomfortable, and Tom's use of humor.

In the following passage, Mike Rose discusses his observations of a high school shop class, focusing on the "talk" necessary for Mr. Devries to teach and for Felipe and his peers to learn about cabinetmaking:

> I want to consider a seemingly unrelated element of the vocabulary of work operating in Mr. Devries's classroom, one so familiar and ever-present that it frequently escapes mention: talk. Traditional discussions of technology tend, in various ways, to separate the technical and the social—and with the social, the play of language. What is so clear in this workshop setting, though, is the intimate interconnection of tool use, wood construction, and speech. Electrician and poet Susan Eisenberg captures the mix: "work and talk flowing like / wire through a well-laid pipe."

Here is Jerry Devries showing Felipe and his peers how to make a "layout stick," a long, thick piece of wood that has the measurements of the main components of their cabinet marked and labeled on it. As Mr. Devries demonstrates, he repeats for his students the names of the new components (the *mullion* is the center support of the front, or "face," frame of the cabinet); queries them on the functional justification for these components ("You're not gonna make a sixty-eight-inch cabinet without a mullion, why?"); informs them of pertinent codes ("Anything over thirty-six inches requires support"); asks them to think through the mathematical consequences of the interrelation of the cabinet's components ("How will you adjust for the presence of the two-inch mullion?"); voices functional or aesthetic biases ("Some cabinetmakers like a lot of face frame; I don't like as much face frame"); and has Felipe and company think about the physical context of their cabinet ("Is it going up to the height of the ceiling?"). The fashioning of the layout stick is surrounded by statements of fact, questions, opinions. All of Mr. Devries's instruction—before the whole class, in small groups, or individually—involves speech and gesture, and, as we've seen, peer-to-peer instruction is oral and gestural as well.

If we were able to record a day's worth of the more informal talk in Mr. Devries's classroom—or, for that fact, at a typical construction site—we'd get a wide range of types and topics: gossip, banter, commentary on the events of the day, declarations of things hoped for, plans and goals, chronicles of life on the home front. A lot of it would be crude and combative. What interests me, though, is the way this informal talk—as we saw with the hairstylists—functions as an open channel, rich in cognitive possibility; the way information, procedures, and tricks of the trade flow in and out of the banter, fantasy, and dirty jokes. —**Mike Rose**, *The Mind at Work*

Like all human beings, Rose brings his personal experience and disposition to every research situation. For Rose, some talk is positive, and other talk is negative. After labeling some verbal communication as "crude and combative," he deems other talk as "rich in cognitive possibility." Chances are most observers would agree with him, but few would come to the same conclusion that he does about the very same snippets of conversation.

Our biases and preferences sometimes prevent us from seeing what is going on right in front of our eyes. Besides bringing our personal preferences to what we observe, we also bring our personal understanding—or lack thereof. Our level of expertise with procedures, history, and terminology can enhance our understanding or prevent us from understanding what we are seeing. For these reasons, most of us need to train ourselves to become better observers of our surroundings, better at seeing and hearing, more attuned to all of our senses. As award-winning writer Diane Ackerman reminds us in *A Natural History of the Senses,* "There is no way in which to understand the world without first detecting it through the radar-net of our senses."

Researchers conducting naturalistic studies have to push themselves to see more clearly, and questioning often helps. The best researchers ask many questions before, during, and after their observations. You can tell by rereading the second excerpt from Rose's book that he asked a lot of questions. Successful researchers also rely on other means to triangulate what they think they are seeing and hearing: interviews, questionnaires, tape recordings, or the work of another researcher.

Asking questions

The third part of the naturalistic research process consists of asking questions. Researchers may ask their questions all at once or over an extended period of time during their observations and afterward. They may ask questions face to face, over the phone, online, or in a distributed questionnaire. We'll first consider face-to-face interviews and then explore methods for preparing and distributing questionnaires. Understanding how to prepare for and conduct interviews will advance your ability to carry on conversations all through your research study and beyond. This understanding will also help you think through the design of a questionnaire, if you decide to compose one.

Interviews An interview conducted as part of a naturalistic study can be formal, based on a set of predetermined questions, or more casual, almost like a conversation. But the friendly nature of good conversational interviews belies the serious planning that goes into them. After all, asking questions (interviewing) is an important component of data collection, often just as valuable as observing and note taking.

Whatever method you decide to use for your interview, you must obtain permission to conduct the interview, schedule the interview, and obtain permission to tape record or take notes during the interview. After the interview (or series of conversations) is complete, you'll want to send a thank-you note to the person and include a complimentary copy of your study.

Perhaps the most important element of interviewing is choosing **interview subjects,** the specific people who can provide useful information for your naturalistic study. In other words, whom do you want to interview and why? Your interview subjects might be **key participants** in the phenomenon you are studying, or they might be experts on the subject you are studying. Whatever rationale you use for choosing interview subjects, the most important criterion should be that each person can provide you with information you need to proceed with your research.

All successful questioning involves **background research**—in other words, doing your homework before you begin asking questions. Many television programs, from shows on MTV and BET to *The Today Show* and *Oprah,* feature interviews. When you watch an interview (especially one in the guise of a casual conversation), you can see how well or badly the interviewer prepared. The burden is on the researcher or interviewer to know enough about the person or phenomenon to ask intelligent questions, just as Rose did when studying the hairstylist and the shop teacher. Good interview questions will help guide your research.

Your **interview questions** should serve your research in two ways. First, they should put your subjects at ease so that they willingly talk, amplify their answers, and provide rich examples. Second, your interview questions should advance your research study by progressing purposefully from one subject to another. Successful researchers write out a series of questions to which they want answers, arranging them so that one question leads logically to the next. In addition, your interview questions should indicate that you have done your

homework about the interviewee and the process or phenomenon you are studying—and that you have been paying close attention during your observations. They should also demonstrate that you appreciate the time and information the interviewee is giving you.

Interview questions that can be answered with yes or no will not yield much information unless they are followed with a related question. For example, if you follow a question like "Do you like your job?" with a journalist's question ("Why?" "When?" or "How?"), you give your interviewee a chance to elaborate. Effective interviews usually contain a blend of open, or broad, questions and focused, or narrow, questions. Here are a few examples:

Open Questions

What do you think about _________________?

What are your views on _________________?

Why do you believe _________________?

Focused Questions

How long have you worked as a _________________?

When did you start _________________?

What does _________________ mean?

Why did you _________________?

Tricks of the Trade

Experienced researchers realize that they must balance the need to move the interview in a purposeful direction with the need to make their interview subjects feel relaxed enough to speak freely. Preparing a list of questions before an interview is essential, but do not just read them off the list during the encounter. An interview is a special kind of conversation. Although you will be guiding it, you may find that your interviewee says something you had not expected but would like to know more about. Do not be afraid to veer from your list to ask other questions that come to mind during the interview.

Whatever kind of interview you conduct—face-to-face, telephone, email, or online—you should not rely on your memory alone, no matter how good it is. You need to take notes or record the conversation in order to keep track of the questions you pose and the responses you receive. Many researchers use a tape recorder during face-to-face interviews so that they can focus their attention on the interviewee, establishing the personal rapport that invigorates any interview. During telephone interviews, you may want to use the speakerphone function so that you can tape the interview or take notes. Because taking notes and transcribing recordings are both time-consuming (and

sometimes tedious) tasks, some researchers conduct email or online interviews. These electronic techniques have the advantage of providing a written record of your questions and the answers. They also allow you a convenient way to "meet" the person. Perhaps the biggest disadvantage of electronic interviews is the burden they place on the interviewee, who has to take the time and energy to think through and then compose cogent answers. Talking is often much easier for the interviewee.

After the interview, you need to read through your notes and listen to any recordings. Many researchers find this to be the best point in the process for transcribing recordings. As you read your materials, consider a number of questions:

- What information surprised you? Why?
- How does that reaction affect your study?
- What do you now understand better than you did? What was said that illuminated your understanding?
- What specific passages best forward the purpose of your research? How does that information help answer or address your research assumption?
- What exactly would you like to know more about?

When you have answered these questions, you'll know what else needs to be done. You may find that you need to make further observations, go to the library, or conduct more interviews.

After you have read through your notes and listened to any recordings, you can begin writing up results, based on what you have observed, listened to, asked about, and perhaps researched in other ways. Writing up results launches the analysis that will shape your final report.

Questionnaires Whereas an interview elicits information from one person whose name you know, questionnaires provide information from a number of anonymous people. To be effective, questionnaires need to be short and focused. If they are too long, people may not be willing to take the time to fill them out. If they are not focused on your research, you'll find it difficult to integrate the results into your paper.

The questions on questionnaires take a variety of forms:

- Questions that require a simple yes-or-no answer

  Do you commute to work in a car? (Circle one.)

  Yes   No

- Multiple-choice questions

  How many people do you commute with? (Circle one.)

  0   1   2   3   4

- Questions with answers on a checklist

  How long does it take you to commute to work? (Check one.)

  ___ 0–30 minutes   ___ 30–60 minutes   ___ 60–90 minutes   ___ 90–120 minutes

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- Questions with a ranking scale

  If the car you drive or ride in is not working, which of the following types of transportation do you rely on? (Rank the choices from 1 for most frequently used to 4 for least frequently used.)

  ___ bus ___ shuttle van ___ subway ___ taxi

- Open questions

  What aspect of commuting do you find most irritating?

The types of questions you decide to use will depend on the purpose of your project. The first four types of questions are the easiest for respondents to answer and the least complicated for you to process. Open questions should be asked only when other types of questions cannot elicit the information you want.

Be sure to begin your questionnaire with an introduction stating what the purpose of the questionnaire is, how the results will be used, and how long it will take to complete the questionnaire. In the introduction, you should also assure participants that their answers will be kept confidential. To protect participants' privacy, colleges and universities have committees set up to review questionnaires. These committees are often referred to as **institutional review boards.** Before you distribute your questionnaire, check with the institutional review board on your campus to make certain you are following its guidelines.

Administering a questionnaire can sometimes be problematic. Many questionnaires sent through the mail are never returned. If you do decide to mail out your questionnaire, provide a self-addressed envelope and directions for returning the questionnaire. It is always a good idea to send out twice as many questionnaires as you think you need, because the response rate for such mailings is generally low. If you are on campus, questionnaires can sometimes be distributed in dormitories or in classes, but such a procedure must be approved by campus officials.

Once your questionnaires have been completed and returned, tally the results for all but the open questions on a single unused questionnaire. To assess responses to the open questions, first read through them all. You might find that you can create categories for the responses. Answers to the open question "What aspect of commuting do you find most irritating?" might fall into such categories as "length of time," "amount of traffic," or "bad weather conditions." By first creating categories, you'll be able to tally the answers to the open questions.

To put the results of a questionnaire to work in your research, ask yourself questions similar to the ones you reflect on after an interview:

- What information surprised you? Why?
- How does that reaction affect your study?
- What do you now understand better than you did? Which particular results illuminated your understanding?
- What exactly would you like to know more about?

These reflective questions will guide you in determining what else needs to be done, such as make further observations, go to the library, or conduct interviews. The questions will also help with your analysis. Analysis is part of a naturalistic study from the beginning, when you conceive an assumption you want to explore. But analysis becomes particularly important as you bring together all three parts of your methodology (observing, note taking, and asking questions) and begin the final step of writing up your research.

Organizing a Naturalistic Research Study

Like other kinds of research papers, a report on a naturalistic study is arranged into distinct sections. Many effective writers use headings to differentiate among the sections of a long piece of writing. Besides making reading easier, headings make writing easier. You can end one section and start another one, rather than spending time on building transitions between sections.

- The **introduction** conveys the assumption under investigation, expressed as a problem, a question, or a belief. You might also use the introduction to explain the significance of your assumption.
- A **literature review** can be part of the introduction or can form a separate section. In the literature review, you demonstrate that you have conducted some library or online research about the assumption under examination. In fact, your assumption might even have grown out of that prior work.
- A **methodology** section explains the process you used to study the assumption you set out in your introduction. In the case of a naturalistic study, you explain how you gathered information. Whatever method of triangulation you used is also explained in this section.
- In the **results** section, you report your findings. Your findings might be a solution to a problem, an explanation for or answer to a question, or an evaluation of an assumption. In this section, you might include graphs, photographs, or other kinds of visuals that help support your verbal explanation of your results.
- A **discussion** section provides a place to interpret your findings, compare them with what others have discovered or believe, and relate them to the assumption with which you started.
- Finally, a **conclusion** closes a research report. One way to shape a conclusion is to break it into three subsections: (1) the clear-cut, obvious conclusions you can draw from your study; (2) the inferences you can draw, given your current knowledge of the subject under study; and (3) the implications of your research in terms of further research or practical application.

Many research studies also merit a references or a works-cited list (see chapter 18).

17 Reading, Evaluating, and Responding to Sources

The following is an excerpt from an interview conducted by Sharifa Rhodes-Pitts with Debra Dickerson, author of *The End of Blackness: Returning the Souls of Black Folks to Their Rightful Owners.*

RHODES-PITTS: You've spoken about how *The End of Blackness* grew out of your frustration with the way racial politics get played out in what you call "black liberal" sectors. Can you elaborate a bit on what you mean?

DICKERSON: Part of what brought about the book in the first place was a lifetime spent having to bite my tongue because of the way black liberals wage the battle on race. It doesn't need to be a battle. It ought to be a dialogue—it ought to be a family discussion. Instead you're either with them or you're against them. If you don't think exactly like them you're the enemy or you're insane.

I think that comes from a couple of things. The moral urgency that there once was—when people were being lynched or were sitting in the back of the bus or being defrauded of their citizenship—is no more. But even though it's 2004 and we don't confront the same problems, people go at it as if it's still 1950 and nothing has changed. A lot of people read about what Fannie Lou Hamer and Martin Luther King went through and slip into an us-against-the-world kind of mode and pretend that things are more dire than they are. There's a temptation to want to feel like you're waging a crusade and the forces of evil are arrayed against you. But I think there's a real sloppiness of thought there.

1. In one paragraph, summarize the interview excerpt as objectively as you can.
2. Look over your paragraph and reflect in writing on the following questions: (a) What strategies did you use to put the source's ideas into your own words? (b) How did you indicate the source of any direct quotes you included? (c) How did you respond to the ideas expressed in the interview? If you were expanding your written response, which parts of your summary paragraph would you include? How would you alter those parts, if at all?

Reading with Your Audience and Purpose in Mind

Now that you've considered what kinds of sources might be useful to you and where to find them, you need a plan for proceeding with the research process. Keeping purposeful notes as you read sources can save you from having to scramble the night before your paper is due. Not even experienced researchers attempt to remember which sources they've consulted, how those sources fit into their research, and what their next steps will be. In the first part of this chapter, you'll learn how to keep a research log and how to summarize, paraphrase, and quote from your sources. Each of these techniques for recording information can help you achieve your purpose and satisfy your audience. In the second part of this chapter, you'll learn strategies for evaluating and responding to your sources.

Keeping a Research Log

Research logs come in different forms, but whatever their form—electronic or printed, detailed or brief—they help researchers stay focused. The items included on a log depend on the particular kind of research. For instance, a sociologist's log of field observations might include spaces for recording descriptions of the location, the time, and even the weather conditions—in addition to comments about what he observed and notes about what steps should be taken next. (See chapter 16 for more on conducting observations.) An architect working on a proposal for renovating an old courthouse might use a log to document her findings on the history of the building, noting locations and details of the photographs, sketches, and correspondence she comes across. A psychology student beginning his research with the library's PsycINFO database may save himself time in the long run by recording keyword combinations he uses in his searches, circling the keywords he wants to plug into similar databases. (See page 381 for help in choosing keywords.)

Researchers make decisions about what to include in their logs by anticipating what kind of information will be most important in helping them answer their research question and document their results. Generally, entries in a research log relate to one of the following activities:

- Establishing the exigence, purpose, and research question
- Identifying the sources
- Taking notes
- Responding to notes
- Establishing the audience

Your research log may also be where you keep track of progress on the following activities, which are important to the writing process:

- Preparing a working bibliography
- Annotating a bibliography

- Crafting a working thesis
- Dealing with areas of tension in the research

Depending on your assignment, you may want to include entries related to all of these types of activities or just a few of them. We'll discuss several kinds of entries in this chapter.

Before you start to take notes from any source, jot down important identifying features of the source, in case you need to return to it or cite it. If you expect to have only a few sources, you may want to include complete bibliographic information with your notes. If you will be consulting a number of sources, create an entry in your working bibliography (see page 419) and then include with your content notes only basic information, such as the author's name and the page number.

Most of your entries, whether in a research log or on note cards, will consist of detailed notes about the research you have done. Often these notes will be based on your reading, but they may also cover observations, interviews, and other types of research. As you take notes, you may choose to quote, paraphrase, or summarize your sources.

Summarizing

Summarizing an entire source in your research log can help you understand the source and present it to your audience. Researchers regularly use summaries in their writing to indicate that they have done their homework—that is, that they are familiar with other work done on a topic. In summarizing sources, researchers restate the information they have read as concisely and objectively as they can, thereby demonstrating their understanding of it and conveying their own credibility. Researchers may have additional reasons for using summaries. For instance, they may use the information to support their own view, to deepen an explanation, or to contest other information they have found. In academic research papers, summaries appear most frequently as introductory material.

Using function statements

Depending on your purpose, you may decide to summarize an entire source or just part of it. Summarizing an entire source can help you understand it. To compose such a summary, you may find it useful to first write a **function statement** for each paragraph. A function statement goes beyond restating the content of the paragraph; it captures the intention of the author. For example, an author may introduce a topic, provide background information, present alternative views, refute other writers' positions, or draw conclusions based on evidence provided.

The words you use to indicate who the author is and what he or she is doing are called **attributive tags** because they attribute information to a source.

Attributive tags help you assign credit where credit is due. Most tags consist of the author's name and a verb. These verbs are often used in attributive tags:

acknowledge	concede	emphasize	note
advise	conclude	endorse	object
agree	consider	explain	offer
analyze	criticize	find	oppose
argue	declare	illustrate	reject
assert	deny	imply	report
believe	describe	insist	state
claim	disagree	list	suggest
compare	discuss	maintain	think

Other attributive tags are phrases, such as *according to the researcher, from the author's perspective,* and *in the author's mind.*

Jacob Thomas used function statements to develop a summary of the following article. Jacob chose the article as a possible source for a research project addressing the question "How do the media use language to deceive the public?" His function statements follow the essay.

William Lutz
Doubts about Doublespeak

During the past year, we learned that we can shop at a "unique retail biosphere" instead of a farmers' market, where we can buy items made of "synthetic glass" instead of plastic, or purchase a "high-velocity, multipurpose air circulator," or electric fan. A "wastewater conveyance facility" may "exceed the odor threshold" from time to time due to the presence of "regulated human nutrients," but that is not to be confused with a sewage plant that stinks up the neighborhood with sewage sludge. Nor should we confuse a "resource development park" with a dump. Thus does doublespeak continue to spread.

Doublespeak is language which pretends to communicate but doesn't. It is language which makes the bad seem good, the negative seem positive, the unpleasant seem attractive, or at least tolerable. It is language which avoids, shifts or denies responsibility; language which is at variance with its real or purported meaning. It is language which conceals or prevents thought.

Doublespeak is all around us. We are asked to check our packages at the desk "for our convenience" when it's not for our convenience at all but for someone else's convenience. We see advertisements for "preowned," "experienced" or "previously distinguished" cars, not used cars and for "genuine imitation leather," "virgin vinyl" or "real counterfeit diamonds." Television offers not reruns but "encore telecasts." There are no slums or ghettos just the "inner city" or "substandard housing" where the "disadvantaged" or "economically nonaffluent" live and where there might be a problem with "substance abuse." Nonprofit organizations don't make a profit, they have "negative deficits" or experience "revenue excesses." With doublespeak it's not dying but "terminal living" or "negative patient care outcome."

There are four kinds of doublespeak. The first kind is the euphemism, a word or phrase designed to avoid a harsh or distasteful reality. Used to mislead or deceive, the euphemism becomes doublespeak. In 1984 the U.S. State Department's annual reports on the status of human rights around the world ceased using the

word "killing." Instead the State Department used the phrase "unlawful or arbitrary deprivation of life," thus avoiding the embarrassing situation of government-sanctioned killing in countries supported by the United States.

A second kind of doublespeak is jargon, the specialized language of a trade, profession or similar group, such as doctors, lawyers, plumbers or car mechanics. Legitimately used, jargon allows members of a group to communicate with each other clearly, efficiently and quickly. Lawyers and tax accountants speak to each other of an "involuntary conversion" of property, a legal term that means the loss or destruction of property through theft, accident or condemnation. But when lawyers or tax accountants use unfamiliar terms to speak to others, then the jargon becomes doublespeak.

In 1978 a commercial 727 crashed on takeoff, killing three passengers, injuring 21 others and destroying the airplane. The insured value of the airplane was greater than its book value, so the airline made a profit of $1.7 million, creating two problems: the airline didn't want to talk about one of its airplanes crashing, yet it had to account for that $1.7 million profit in its annual report to its stockholders. The airline solved both problems by inserting a footnote in its annual report which explained that the $1.7 million was due to "the involuntary conversion of a 727."

A third kind of doublespeak is gobbledygook or bureaucratese. Such doublespeak is simply a matter of overwhelming the audience with words—the more the better. Alan Greenspan, a polished practitioner of bureaucratese, once testified before a Senate committee that "it is a tricky problem to find the particular calibration in timing that would be appropriate to stem the acceleration in risk premiums created by falling incomes without prematurely aborting the decline in the inflation-generated risk premiums."

The fourth kind of doublespeak is inflated language, which is designed to make the ordinary seem extraordinary, to make everyday things seem impressive, to give an air of importance to people or situations, to make the simple seem complex. Thus do car mechanics become "automotive internists," elevator operators become "members of the vertical transportation corps," grocery store checkout clerks become "career associate scanning professionals," and smelling something becomes "organoleptic analysis."

Doublespeak is not the product of careless language or sloppy thinking. Quite the opposite. Doublespeak is language carefully designed and constructed to appear to communicate when in fact it doesn't. It is language designed not to lead but mislead. Thus, it's not a tax increase but "revenue enhancement" or "tax-base broadening." So how can you complain about higher taxes? Those aren't useless, billion dollar pork barrel projects; they're really "congressional projects of national significance," so don't complain about wasteful government spending. That isn't the Mafia in Atlantic City; those are just "members of a career-offender cartel," so don't worry about the influence of organized crime in the city.

New doublespeak is created every day. The Environmental Protection Agency once called acid rain "poorly buffered precipitation" then dropped that term in favor of "atmospheric deposition of anthropogenically-derived acidic substances," but recently decided that acid rain should be called "wet deposition." The Pentagon, which has in the past given us such classic doublespeak as "hexiform rotatable surface compression unit" for steel nut, just published a pamphlet warning soldiers that exposure to nerve gas will lead to "immediate permanent incapacitation." That's almost as good as the Pentagon's official term "servicing the target," meaning to kill the enemy. Meanwhile, the Department of Energy wants to establish a "monitored retrievable storage site," a place once known as a dump for spent nuclear fuel.

Bad economic times give rise to lots of new doublespeak designed to avoid some very unpleasant economic realities. As the "contained depression" continues so does the corporate policy of making up even more new terms

continued

to avoid the simple, and easily understandable, term "layoff." So it is that corporations "reposition," "restructure," "reshape" or "realign" the company and "reduce duplication" through "release of resources" that involves a "permanent downsizing" or a "payroll adjustment" that results in a number of employees being "involuntarily terminated."

Other countries regularly contribute to doublespeak. In Japan, where baldness is called "hair disadvantaged," the economy is undergoing a "severe adjustment process," while in Canada there is an "involuntary downward development" of the work force. For some government agencies in Canada, wastepaper baskets have become "user friendly, space effective, flexible, deskside sortation units." Politicians in Canada may engage in "reality augmentation," but they never lie. As part of their new freedom, the people of Moscow can visit "intimacy salons," or sex shops as they're known in other countries. When dealing with the bureaucracy in Russia, people know that they should show officials "normal gratitude," or give them a bribe.

The worst doublespeak is the doublespeak of death. It is the language, wrote George Orwell in 1945, that is "largely the defense of the indefensible . . . designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind." In the doublespeak of death, Orwell continued, "defenseless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets. This is called pacification. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry. This is called transfer of population or rectification of frontiers." Today, in a country once called Yugoslavia, this is called "ethnic cleansing."

It's easy to laugh off doublespeak. After all, we all know what's going on, so what's the harm? But we don't always know what's going on, and when that happens, doublespeak accomplishes its ends. It alters our perception of reality. It deprives us of the tools we need to develop, advance and preserve our society, our culture, our civilization. It breeds suspicion, cynicism, distrust and, ultimately, hostility. It delivers us into the hands of those who do not have our interests at heart. As Samuel Johnson noted in 18th century England, even the devils in hell do not lie to one another, since the society of hell could not subsist without the truth, any more than any other society.

Research

Sample Function Statements

Paragraph 1: Lutz begins his article on doublespeak by providing some examples: a "unique retail biosphere" is really a farmers' market; "synthetic glass" is really plastic.

Paragraph 2: Lutz defines *doublespeak* as devious language--"language which pretends to communicate but doesn't" (22).

Paragraph 3: Lutz describes the wide use of doublespeak. It is used in all media.

Paragraph 4: Lutz defines the first of four types of doublespeak--euphemism, which is a word or phrase that sugarcoats a harsher meaning. He provides an example from the U.S. State Department.

Paragraph 5: Lutz identifies jargon as the second type of doublespeak. It is the specialized language used by trades or professions such as car mechanics or

doctors. But Lutz believes the use of jargon is legitimate when it enables efficient communication among group members. Jargon is considered doublespeak when in-group members use it to communicate with nonmembers who cannot understand it.

Paragraph 6: Lutz shows how an airline's annual report includes devious use of jargon to camouflage a disaster.

Paragraph 7: According to Lutz, the third type of doublespeak has two alternative labels: gobbledygook or bureaucratese. The distinguishing feature of this type of doublespeak is the large number of words used.

Paragraph 8: Lutz states that the final type of doublespeak is inflated language.

Paragraph 9: Lutz is careful to note that doublespeak is not the product of carelessness or "sloppy thinking" (23) but rather an attempt to deceive.

Paragraph 10: Lutz emphasizes that instances of doublespeak are created on a daily basis and provides examples.

Paragraph 11: Lutz attributes increases in the use of doublespeak to a bad economy. Doublespeak serves to gloss over the hardships people experience.

Paragraph 12: Lutz notes that doublespeak is also used in other countries.

Paragraph 13: Lutz singles out the doublespeak surrounding the topic of death as the worst type of doublespeak.

Paragraph 14: Lutz concludes his article by establishing the harmfulness of doublespeak, which can leave us without "the tools we need to develop, advance and preserve our society, our culture, our civilization" (24).

Clustering and ordering

After you have written a function statement for each paragraph of an essay, you may find that statements cluster together. For example, the statements Jacob Thomas wrote for paragraphs 4 through 8 of William Lutz's article all deal with the different categories of doublespeak. If an essay includes subheadings, you can use them to understand how the original author grouped ideas. By finding clusters of ideas, you take a major step toward condensing information. Instead of using a sentence or two to summarize each paragraph, you can use a sentence or two to summarize three paragraphs.

Summaries often present the main points in the same order as in the original source, usually with the thesis statement of the original source first, followed by supporting information. Even if the thesis statement appears at the end of the original source, you should still state it at the beginning of your

summary. If there is no explicit thesis statement in the original source, you should state at the beginning of your summary the thesis (or main idea) that you have inferred from reading that source. Including a thesis statement, which captures the essence of the original source, in the first or second sentence of a summary provides a reference point for other information reported in the summary. The introductory sentences of a summary should also include the source author's name and the title of the source.

After you finish your summary, ask yourself the following questions to ensure that it is effective:

- Have I included the author's name and the title of the source?
- Have I mentioned the thesis (or main idea) of the original source?
- Have I used attributive tags to show that I am referring to someone else's ideas?
- Have I remained objective, not evaluating or judging the material I am summarizing?
- Have I remained faithful to the source by accurately representing the material?

Direct quotations can be used in summaries, but they should be used sparingly. Guidelines for quotations are discussed in more detail on pages 413–415. All quotations and references to source material require accurate citation and documentation. In-text citation and documentation formats are presented in chapter 18.

Partial summaries

Using his function statements for the paragraphs, Jacob Thomas could have summarized the entire article. Depending on his purpose and the expectations of his audience, he might instead have chosen to write a partial summary. Partial summaries of varying size are frequently found in research papers. A one-sentence summary may be appropriate when the researcher wants to focus on a specific piece of information. If Jacob had been interested in noting what various writers have said about doublespeak, he could have represented William Lutz's ideas as follows:

> In "Doubts about Doublespeak," William Lutz describes abuses of language and explains why they are harmful.

Partial summaries of the same source may vary depending on the researcher's purpose. The following partial summary focuses on William Lutz's reference to George Orwell's work, rather than on the uses of doublespeak.

Sample Partial Summary

> Authors frequently cite the work of George Orwell when discussing the abuses of language. In "Doubts about Doublespeak," William Lutz describes

different types of doublespeak--language used to deceive--and explains why they are harmful. He quotes a passage from Orwell's "Politics and the English Language" in order to emphasize his own belief that the doublespeak surrounding the topic of death is the worst form of language abuse: "defenseless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets. This is called pacification. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry. This is called transfer of population or rectification of frontiers" (qtd. in Lutz 24).

Paraphrasing

A **paraphrase** is like a summary in that it is a restatement of someone else's ideas, but a paraphrase differs from a summary in coverage. A summary condenses information to a greater extent than a paraphrase does. When you paraphrase, you translate the original source into your own words; thus, your paraphrase will be approximately the same length as the original. Researchers usually paraphrase material when they want to clarify it or integrate its content smoothly into their own work.

A paraphrase, then, should be written in your own words and should cite the original author. A restatement of an author's ideas that maintains the original sentence structure but substitutes a few synonyms is not an adequate paraphrase. In fact, such a restatement is plagiarism—even when the author's name is cited. Your paraphrase should contain different words and a new word order; however, the content of the original source should not be altered. In short, a paraphrase must be accurate. Any intentional misrepresentation of another person's work is unethical.

Below are some examples of problematic and successful paraphrases. The source citations in the examples are formatted according to MLA guidelines.

Research

Source

Wardhaugh, Ronald. How Conversation Works. Oxford: Basil Blackwell, 1985.

Original

Conversation, like daily living, requires you to exhibit a considerable trust in others.

Problematic Paraphrase

Conversation, like everyday life, requires you to show your trust in others (Wardhaugh 5).

Successful Paraphrase

Ronald Wardhaugh compares conversation to everyday life because it requires people to trust one another (5).

Original

Without routine ways of doing things and in the absence of norms of behaviour, life would be too difficult, too uncertain for most of us. The routines, patterns, rituals, stereotypes even of everyday existence provide us with many of the means for coping with that existence, for reducing uncertainty and anxiety, and for providing us with the appearance of stability and continuity in the outside world. They let us get on with the actual business of living. However, many are beneath our conscious awareness; what, therefore, is of particular interest is bringing to awareness just those aspects of our lives that make living endurable (and even enjoyable) just because they are so commonly taken for granted.

Problematic Paraphrase

Without habitual ways of acting and without behavioral norms, life would be too uncertain for us and thus too difficult. Our routines and rituals of everyday life provide us with many of the ways for coping with our lives, for decreasing the amount of uncertainty and anxiety we feel, and for giving us a sense of stability and continuity. They let us live our lives. But many are beneath our awareness, so what is of interest is bringing to consciousness just those parts of our lives that make life livable (and even fun) just because we generally take them for granted (Wardhaugh 21-22).

Successful Paraphrase

Ronald Wardhaugh believes that without routines and other types of conventional behavior we would find life hard because it would be too unstable and unpredictable. Our habitual ways of going about our everyday lives enable us to cope with the lack of certainty we would experience otherwise. Many of our daily routines and rituals, however, are not in our conscious awareness. Wardhaugh maintains that becoming aware of the ways we make life seem certain and continuous can be quite interesting (21-22).

Notice how the attributive tags in the successful paraphrases help the writer vary sentence structure.

Quoting Sources in Your Paper

Whenever you find a quotation that you would like to use in your paper, you should think about your reasons for including it. Quotations should be used only sparingly; therefore, make sure that when you quote a source, you do so because the language in the quotation is striking and not easily paraphrased. A pithy quotation in just the right place can help you emphasize a point you have mentioned or, alternatively, set up a point of view you wish to refute. If you overuse quotations, though, readers may decide that laziness prevented you from making sufficient effort to express your own thoughts.

Using attributive tags

The direct quotations in your paper should be exact replicas of the originals. This means replicating not only the words but also punctuation and capitalization. Full sentences require quotation marks and usually commas to set them off from attributive tags. Such a tag can be placed at the beginning, middle, or end of your own sentence.

Attributive Tag at the Beginning of a Sentence

> André Aciman reminisces, "Life begins somewhere with the scent of lavender" (1).

Attributive Tag in the Middle of a Sentence

> "Life," according to André Aciman, "begins somewhere with the scent of lavender" (1).

Attributive Tag at the End of a Sentence

> "Life begins somewhere with the scent of lavender," writes André Aciman (1).

Including question marks or exclamation points

If you choose to quote a sentence that ends with a question mark or an exclamation point, the punctuation should be maintained; no comma is necessary.

> "Why are New Yorkers always bumping into Charlie Ravioli and grabbing lunch, instead of sitting down with him and exchanging intimacies, as friends should, as people do in Paris and Rome?" asks Adam Gopnik (106).

> "Incompatibility is unacceptable in mathematics! It must be resolved!" claims William Byers (29).

Quoting memorable words or phrases

You may want to quote just a memorable word or phrase. Only the part of the sentence you are quoting appears within quotation marks, and generally no comma is necessary.

> Part of what Ken Wilber calls "boomeritis" is attributable to excessive emotional preoccupation with the self (27).

Modifying quotations with square brackets or ellipsis points

In order to make a quotation fit your sentence, you may need to modify the capitalization of a word. To indicate such a modification, use square brackets:

> Pollan believes that "[t]hough animals are still very much 'things' in the eyes of American law, change is in the air" (191).

You can also use square brackets to insert words needed for clarification:

> Ben Metcalf reports, "She [Sacajawea] seems to have dug up a good deal of the topsoil along the route in an effort to find edible roots with which to impress Lewis and Clark . . ." (164).

For partial quotations, as in the example above, use three ellipsis points to indicate that some of the original sentence was omitted.

Research

Using block quotations

If you want to quote an extremely long sentence or more than one sentence, you may need to use a block quotation. MLA guidelines call for a block quotation to be set off by being indented one inch (or ten spaces) from the left margin. You should use a block quotation only if the quoted material takes up more than four lines on your paper's page. No quotation marks are used around a block quotation.

> Francis Spufford describes her experience reading The Hobbit as a young child:
>
>> By the time I reached The Hobbit's last page, though, writing had softened, and lost the outlines of the printed alphabet, and become a transparent liquid, first viscous and sluggish, like a jelly of meaning, then ever thinner and more mobile, flowing faster and

faster, until it reached me at the speed of thinking and I could not entirely distinguish the suggestions it was making from my own thoughts. (279)

APA guidelines call for using a block format when quoting forty or more words. The page number for the in-text citation follows *p.* for "page." More information about in-text citations can be found in chapter 18.

Evaluating and Responding to Your Sources

To incorporate sources effectively, you should not only summarize, paraphrase, quote, and document them but also respond to them. Your research log is a good place to record your initial responses. You can then craft more complete responses to your sources during the process of writing your paper.

In your research log, you may wish to comment on what you agree or disagree with, what you question, why you find some item of information particularly interesting, and what connections you draw between one source and another. Like your notes, your responses should be purposeful. When you find a source with which you agree or disagree, you'll probably copy down or paraphrase excerpts you wish to emphasize or dispute; if you do not also note *why* you agree or disagree, however, you may not be able to reconstruct your initial response later when you are composing your essay. If you take the time to carefully record your responses to sources, you will be able to make a smooth transition from taking notes to composing your essay.

Especially when you are recording source notes and your responses to those notes in the same place, it's crucial to have a system for making clear which ideas come from the source and which are your own. Even professional authors have damaged their research—and their credibility—by assuming they would remember which ideas came from their sources and which were their responses to those sources. Guard against this danger by writing your responses in a different color ink or in a different font, enclosing your responses in brackets, or using some other technique to make the distinction. You might want to use a double-entry notebook, as described in chapter 16.

Tricks of the Trade

Some students find it helpful to respond in the margins of whatever they are reading. Next to passages that strike them, they note their agreement, disagreement, surprise, puzzlement, and so on. Shorthand ways of commenting include using a question mark to indicate a puzzling passage and an exclamation mark to signal a surprising one.

Your response to a source will be based on your evaluation of it. Readers of academic research papers expect the authors to be critical. They want to know whether facts are accurate or erroneous, whether logic is apt or weak, whether plans are comprehensive or ill-conceived, and whether conclusions are valid or invalid. Thus, researchers evaluate their sources to ensure that their readers' concerns are being addressed; however, they also critique sources to set up their own research niche. They try to show that previous research is lacking in some way in order to establish an exigence for their study.

Questions that can help you evaluate your sources fall into five categories: currency, coverage, reliability, reasoning, and author stance. In the following sections, you'll learn more about these categories and read brief sample responses to research.

Currency

Depending on the nature of your research, the currency of sources or of the data they present may be important to consider. Using up-to-date sources is crucial when you are writing about events that have taken place recently or issues that have arisen recently. However, if you are doing historical research, you may want to use primary sources from the period you are focusing on.

Questions about Currency

- Do your sources and the data presented in them need to be up to date? If so, are they?
- If you are doing historical research, are your sources from the relevant period?
- Since you began your project, have events occurred that you should take into account? Do you need to find new sources?

Sample Response to Research

> According to the author, only 50 percent of all public schools have Web pages (23); however, this statistic is taken from a report published in 1997. A more recent count would likely yield a much higher percentage.

Research

Coverage

Coverage refers to the comprehensiveness of research. The more comprehensive a study is, the more convincing are its findings. Similarly, the more examples a writer provides, the more compelling are the writer's conclusions. Claims that are based on only one instance are likely to be criticized for being merely anecdotal.

Questions about Coverage

- How many examples is the claim based on?
- Is this number of examples convincing or are more examples needed?
- Are the conclusions based on a sufficient amount of data?

Sample Response to Research

> Johnson concludes that middle-school students are expected to complete an inordinate amount of homework given their age, but he bases his conclusion on research conducted in only three schools (90). To be more convincing, Johnson would need to conduct research in more schools, preferably located in different parts of the country.

Reliability

Research, especially research based on experiments or surveys, must be reliable. Experimental results are reliable if they can be replicated in other studies—that is, if other researchers who perform the same experiment or survey get the same results. Any claims based on results supported by only one experiment are extremely tentative.

Reliability also refers to the accuracy of data reported as factual. Researchers are expected to report their findings honestly, not distorting them to support their own beliefs and not claiming ideas of others as their own. Researchers must resist the temptation to exclude information that might weaken their conclusions.

Sometimes, evaluating the publisher can provide a gauge of the reliability of the material. As a rule, reliable source material is published by reputable companies, institutions, and organizations. If you are using a book, check to see whether it was published by a university press or a commercial press. Books published by university presses are normally reviewed by experts before publication to ensure the accuracy of facts. Books published by commercial presses may or may not have received the same scrutiny, so you will have to depend on the reputation of the author and/or postpublication reviews to determine reliability. If you are using an article, remember that articles published in journals, like books published by academic presses, have been reviewed in draft form by two or three experts. Journal articles also include extensive bibliographies so that readers can examine the sources used in the research. Magazine articles, in contrast, seldom undergo expert review and rarely include documentation of sources. If you decide to use an online source, be sure to consider the nature of its sponsor. Is it a college or university (identified by the suffix *.edu*), a government agency (*.gov*), a nonprofit organization (*.org*), a network site (*.net*), or a commercial business (*.com*)? There is no easy way to ascertain the reliability of online sources. If

you are unsure about an online source, try to find out as much as you can about it. First click on links that tell you about the mission of the site sponsor and then perform an online search of the sponsor's name to see what other researchers have written about the company, institution, or organization.

Questions about Reliability

- Could the experiment or survey that yielded these data be replicated?
- Are the facts reported indeed facts?
- Is the coverage balanced and the information relevant?
- Are the sources used acknowledged properly?
- Are there any disputes regarding the data? If so, are these disputes discussed sufficiently?
- Was the material published by a reputable company, institution, or organization?

Sample Response to Research

> The author blames business for practically all of our nation's woes without providing details to bolster her argument. It is not clear how business has the impact on health care and education that she says it does.

Soundness of reasoning

When writing is logical, the reasoning is sound. Lapses in logic may be the result of using evidence that does not directly support a claim, appealing primarily (or exclusively) to the reader's emotions, or encouraging belief in false authority. Faulty logic is often due to the presence of rhetorical fallacies. These fallacies occur often enough that each one has its own name. Some of the most common rhetorical fallacies are listed below; after each is a question for you to ask yourself as you consider an author's reasoning. (See chapter 13 for a more detailed discussion of rhetorical fallacies with examples of each of the following.)

- *Ad hominem* (Latin for "toward the man himself"). Has the author criticized or attacked the author of another source based solely on his or her character, not taking into account the reasoning or evidence provided in the source?
- *Appeal to tradition.* Does the author support or encourage some action merely by referring to what has traditionally been done?
- *Bandwagon.* Does the author claim that an action is appropriate because many other people do it?
- *False authority.* When reporting the opinions of experts in one field, does the author incorrectly assume that they have expertise in other fields?
- *False cause* (sometimes referred to as the Latin *post hoc, ergo propter hoc,* which translates as "after this, so because of this"). When reporting two events, does the author incorrectly believe (or suggest) that the first event caused the second event?

- *False dilemma* (also called the *either/or fallacy*). Does the author provide only two options when more than two exist?
- *Hasty generalization.* Are the author's conclusions based on too little evidence?
- *Oversimplification.* Does the author provide unreasonably simple solutions?
- *Slippery slope.* Does the author predict an unreasonable sequence of events?

Stance of the author

All authors have beliefs and values that influence their work. As you read a work as part of your research, it is your job to decide whether the author is expressing strong views because of deep commitment or because of a desire to deceive. As long as authors represent information truthfully and respectfully, they are acting ethically. If they twist facts or otherwise intentionally misrepresent ideas, they are being dishonest.

Questions about the Stance of the Author

- Has the author adequately conveyed information, or has the author oversimplified information or ignored relevant information?
- Has the author been faithful to source material, or has the author distorted information and quoted out of context?
- Has the author adequately supported claims, or has the author used unsupported generalizations?

Sample Response to Research

> The author believes that artificial environments are detrimental to the natural environment because they draw people away from the outdoors. In his mind, one must spend time outside in order to be an environmentalist (78). The author, though, owns a rafting service and thus is promoting his own business, which occurs in a natural environment. He fails to account for the many benefits of artificial environments, such as providing exercise opportunities to people who do not live near natural areas.

Research

Preparing a Working Bibliography

Whenever you plan to consult a number of sources in a research project, dedicate a section of your research log to your working bibliography. A **working bibliography** is a preliminary record of the sources you find as you conduct your research. The working bibliography will serve as a draft for your final list of references or works cited.

The following sample templates indicate what bibliographic information you should record for books, articles, and Web sites. To save yourself work later as you prepare the bibliography for your paper, you may find it useful to take a few moments to look at how bibliographic information is conventionally recorded in your field. If you have been asked to follow the conventions of the Modern Language Association (MLA) or the American Psychological Association (APA), see chapter 18.

Books

Author(s) and/or Editor(s): ______________________
Title: ______________________
Publisher: ______________________
Place of Publication: ______________________
Date of Publication: ______________________
Page Numbers of Particular Interest: ______________________
For online books, also provide as much of the following information as possible:
Title of the Internet Site: ______________________
Editor of the Site: ______________________
Version Number: ______________________
Date of Electronic Publication: ______________________
Name of Sponsoring Institution or Organization: ______________________
Date of Access: ______________________
URL for Book: ______________________

Articles

Author(s): ______________________
Title of Article: ______________________
Title of Journal or Magazine: ______________________
Volume and Issue Numbers: ______________________
Date of Publication: ______________________
Page Numbers of Entire Article: ______________________
Page Numbers of Particular Interest: ______________________
For articles from a database, also provide as much of the following information as possible:
Name of Database: ______________________
Name of Service: ______________________
Name of Library: ______________________
Location (City and State) of Library: ______________________
Date of Access: ______________________
URL for the Service's Home Page: ______________________

Web Sites

Name of Site: ______________________
Name of Sponsoring Entity: ______________________
Author(s) or Editor(s) (if any): ______________________
URL: ______________________

Date of Publication: ______________________________________
Date of Last Update: _____________________________________
Date of Access: ____

Annotating a Bibliography

An **annotated bibliography** is a list of works cited, or sometimes works consulted, that includes descriptive or critical commentary with each entry. By preparing an annotated bibliography, you show that you have understood your sources and have thought about how to incorporate them into your paper. Some instructors require students to include annotated bibliographies with their papers. However, even if an annotated bibliography is not required, you might want to create one if you are working on a research project that will take several weeks to complete, as it can help you keep track of sources. To prepare entries that will help you solidify your knowledge of sources and your plans for using them, follow these guidelines:

- Begin each entry with bibliographic information. Follow the guidelines on pages 428–444 for MLA documentation style or those on pages 447–459 for APA documentation style if your instructor requires you to use one of these styles.
- Below the bibliographic information, write two or three sentences that summarize the source.
- After summarizing the source, write two or three sentences explaining the usefulness of the source for your specific research project.

Planning a Research Paper

Strategies for planning a research paper are not that different from the general strategies you learned in chapter 3: listing, keeping a journal, freewriting, questioning, clustering, and outlining. If you have been keeping a research log, you have already used many of these methods. When writing the first draft of your paper, you may want to use some of these methods to generate or organize ideas.

Crafting a working thesis

The most important step to take as you begin to prepare your first draft is to write your thesis. If you started the research process with a question, now is the time to answer that question. A **working thesis** is a tentative answer to a research question. By forming such a thesis, you can test a possible framework for your fitting response.

Keep in mind that once you have written a working thesis, you may find that you need to adjust it. You can test your thesis as you try to support it in the body of your paper. Do not be concerned if you change your mind; writers often do. Writing a thesis is just a starting point in the drafting process.

Dealing with areas of tension in the research findings

As you sifted through all your information in an attempt to find an answer to your research question, you probably encountered information that was at odds with other information. Perhaps two authors disagreed, perhaps one study contradicted another, or perhaps your own experience provided evidence counter to another author's thesis. You may also have found flaws in the reasoning or gaps in the evidence. Look closely at these areas of tension, because they can provide an exigence and a purpose for your writing. You may even find ways to introduce them into your thesis. Kendra Fry's experience provides an illustration.

Kendra had been studying how mathematics is taught in elementary schools and observing students in a fifth-grade classroom. Her research question was "What are the most effective methods for teaching mathematics to students in elementary school?" Both in the articles Kendra read and in the classes she observed, she found a great deal of emphasis placed on writing. Students were often asked to write down explanations for their answers to math problems. The initial working thesis she drafted was "Although language arts and mathematics are often kept separate in coursework, writing may be key to teaching mathematics in elementary school." When observing students, though, Kendra found that some students who were able to solve math equations easily still had difficulty explaining the process. She thought this difficulty made a few of them dislike their math lessons. As Kendra started to draft her paper, she changed her thesis to take into account the tension between the type of mathematics teaching that was prescribed and the effect on learning that she was witnessing: "Although students in elementary schools are encouraged to explain their mathematical reasoning, this practice may have an adverse effect on some students' motivation to study math." In the process of trying to answer a broader question, Kendra found an exigence and a purpose for a research paper she was really interested in writing.

Like Kendra, you can find a genuine research agenda when you pay attention to what doesn't fit neatly into an early outline you have or into your initial plans for what you will say.

Acknowledging Sources 18

1. The coffee cups pictured here may be a familiar sight, but you may not have thought of them as demonstrating the use of sources. How does Starbucks credit the sources of the quotations? What information is given? What does that information tell you? What information about the sources is left out?
2. Even if you're not used to seeing quotations on coffee cups, you've likely seen them elsewhere; they appear on everything from teabags to t-shirts, bumper stickers to baseball caps. If you wanted to place a quotation on something you own, what item and what quotation would you choose? What source information, if any, would you provide to accompany it?

Why Acknowledge Sources?

Just as you decide whether authors of sources are credible, your readers will decide whether your work is trustworthy. One of the most important ways to demonstrate credibility as an author is to acknowledge the sources from which you have drawn. Writers who do not provide adequate acknowledgment are accused of **plagiarism**, the unethical and illegal use of others' words and ideas. By acknowledging your sources, you also give your readers the information they need to find those sources in case they would like to consult them on their own. Such acknowledgment should occur in the body of your paper (in-text citations) and in the bibliography at the end of your paper (documentation). The Modern Language Association (MLA) and the American Psychological Association (APA) provide guidelines for both formatting papers and acknowledging sources. These guidelines are summarized in the following sections.

Which Sources to Cite

If the information you use is considered common knowledge, you do not have to include an in-text citation. Common knowledge is information that most educated people know and many reference books report. For example, you would not have to include an in-text citation if you mentioned that New Orleans was devastated by Hurricane Katrina. However, if you quoted or paraphrased what various politicians said about relief efforts following Katrina, you would need to include such citations.

You should include citations for all facts that are not common knowledge, statistics (whether from a text, table, graph, or chart), visuals, research findings, and quotations and paraphrases of statements made by other people. Be sure that when you acknowledge sources you include the following:

- The name(s) of the author(s); if unknown, include the title of the text
- Page number(s)
- A bibliographic entry that corresponds to the in-text citation
- Quotation marks around material quoted exactly

Research

Common Citation Errors

To avoid being accused of plagiarism, be on the lookout for the following errors:

- No author (or title) mentioned
- No page numbers listed
- No quotation marks used
- Paraphrase worded too similarly to the source
- Inaccurate paraphrase
- Images used with no indication of the source
- No bibliographic entry corresponding to the in-text citation

MLA Guidelines for In-Text Citations

If you are following the style recommended by the Modern Language Association, you will acknowledge your sources within the text of your paper by referring just to authors and page numbers. If the author's name is unknown, you use the title of the source in the in-text citation. By providing in-text citations and a works-cited list at the end of your paper, you offer your readers the opportunity to consult the sources you used.

You will likely consult a variety of sources for any research paper. The following examples are representative of the types of in-text citations you might use.

Directory of In-Text Citations According to MLA Guidelines

1. Work by one to three authors

Although New York State publishes a booklet of driving rules, **Katha Pollit** has found no books on "the art of driving" (**217**).

No books exist on "the art of driving" (**Pollit 217**).

Other researchers, such as **Steven Reiss and James Wiltz** (**734-36**), rely on tools like surveys to explain why we watch reality television.

Survey results can help us understand why we watch reality television (**Reiss and Wiltz 734-36**).

Citizens passed the bond issue in 2004, even though they originally voted it down in 2001 (**Jacobs, Manzow, and Holst 120**).

The authors' last names can be placed in the text or within parentheses with the page number. The parenthetical citation should appear as close as possible to the information documented—usually at the end of the sentence or after any quotation marks. When citing a range of page numbers of three digits, leave out the hundreds' digit for the higher number: 201-97.

Research

2. Work by four or more authors

When citing parenthetically a source by more than three authors, you can either include all the authors' last names or provide just the first author's last name followed by the abbreviation *et al.* (Latin for "and others"): (Stafford, Suzuki, Li, and Brown 67) or (Stafford et al. 67). The abbreviation *et al.* should not be underlined or italicized in citations.

3. Work by an unknown author

The Tehuelche people left their handprints on the walls of a cave, now called Cave of the Hands (**"Hands of Time" 124**).

If the author is unknown, use the title of the work in place of the author's name. If the title is long, shorten it, beginning with the first word used in the corresponding works-cited entry ("Wandering" for "Wandering with Cameras in the Himalaya"). If you use the title in the text, however, you do not have to place it in the parenthetical reference.

4. An entire work

Using literary examples, **Alain de Botton** explores the reasons people decide to travel.

Notice that no page numbers are necessary when an entire work is cited.

5. A multivolume work

President Truman asked that all soldiers be treated equally (**Merrill 11: 741**).

The volume number and page number(s) are separated by a colon.

6. Two or more works by the same author(s)

Kress refers to the kinds of interpretive skills required of children who play video games to argue that we should recognize multiple forms of reading, not just those already encouraged in our school systems (**<u>Literacy</u> 174**).

Marianne Celce-Murcia and Diane Larsen-Freeman claim that grammar involves three dimensions (**<u>Grammar Book</u> 4**).

To distinguish one work from another, include a title. If the title is long (such as *Literacy in the New Media Age*), shorten it, beginning with the first word used in the corresponding works-cited entry.

Research

7. Two or more works by different authors with the same last name

If the military were to use solely conventional weapons, the draft would likely be reinstated (**E. Scarry 241**).

To distinguish one author from another, use their initials. If the initials are the same, spell out their first names.

8. Work by a corporate or government author

Strawbale constructions are now popular across the nation (**Natl. Ecobuilders Group 2**).

Provide the name of the corporate or government author and a page reference.

If the author's name is extremely long, you may use common abbreviations—for example, *assn.* for "association" and *natl.* for "national."

9. Indirect source

According to **Sir George Dasent**, a reader "must be satisfied with the soup that is set before him, and not desire to see the bones of the ox out of which it has been boiled" **(qtd. in Shippey 289).**

Use the abbreviation *qtd.* to indicate that you found the quotation in another source.

10. Work in an anthology

"Good cooking," claims **Jane Kramer**, "is much easier to master than good writing" (**153**).

Either in the text or within parentheses with the page number, use the name of the author of the particular section (chapter, essay, or article) you are citing, not the editor of the entire book, unless they are the same.

11. Poem

The final sentence in **Philip Levine's** "Homecoming" is framed by conditional clauses: "If we're quiet / if the place had a spirit" (**38-43**).

Instead of page numbers, provide line numbers, preceded by *line(s)* for the first citation; use numbers only for subsequent citations.

12. Drama

After some hesitation, the messenger tells Macbeth what he saw: "As I did stand my watch upon the hill / I looked toward Birnam and anon methought / The wood began to move" (**5.5.35-37**).

Instead of page numbers, indicate act, scene, and line numbers.

13. Bible

The image of seeds covering the sidewalk reminded her of the parable in which a seed falls on stony ground (**Matt. 13.18-23**).

Instead of page numbers, mention the book of the Bible (using the conventional abbreviation), chapter, and verse.

14. Two or more works in one parenthetical citation

Usage issues are discussed in both academic and popular periodicals (**Bex and Watts 5; Lippi-Green 53**).

Use a semicolon to separate citations.

15. Material from the Internet

Alston describes three types of rubrics that teachers can use to evaluate student writing (**pars. 2-15**).

If page numbers are not available, provide paragraph or screen numbers. Precede paragraph numbers with *par.* or *pars.* and screen numbers with *screen* or *screens.*

MLA Guidelines for Documenting Works Cited

To provide readers with the information they need to find all the sources you have used in your paper, you must prepare a bibliography. According to MLA guidelines, your bibliography should be titled *Works Cited* (not in italics). It should contain an entry for every source you cite in your text, and, conversely, every bibliographic entry you list should have a corresponding in-text citation. Do not include entries for works that you consulted but did not cite in your paper.

Alphabetize the entries in your works-cited list according to the author's (or the first author's) last name. When the author is unknown, alphabetize according to title. Use the first major word of the title; in other words, ignore any initial article (*a, an,* or *the*). If a source was written by four or more authors, you have two options: either list all the authors' names or provide just the first author's name followed by the abbreviation *et al.* (not italicized). Many people prefer to list all the authors so that their contributions are recognized equally.

Double-space the entire works-cited list. The first line of each entry begins flush with the left margin, and subsequent lines are indented one-half inch or five character spaces. (Your word processor may refer to the indented line as a *hanging indent.*) If you have used more than one work by the same author (or team of authors), alphabetize the entries according to title. For the first entry, provide the author's name; for any subsequent entries, substitute three hyphens (---).

Rodriguez, Richard. <u>Brown: The Last Discovery of America</u>. New York: Viking, 2002.

---. <u>Hunger of Memory: The Education of Richard Rodriguez</u>. New York: Bantam, 1982.

If two or more entries have the same first author, alphabetize the entries according to the second author's last name.

Bailey, Guy, and Natalie Maynor. "The Divergence Controversy." <u>American Speech</u> 64 (1989): 12-39.

Bailey, Guy, and Jan Tillery. "Southern American English." <u>American Language Review</u> 4.4 (2000): 27-29.

For more details on various types of sources, use the following directory to find relevant sections. For an example of a works-cited list, see pages 205–206. If you would like to use a checklist to help ensure that you have followed MLA guidelines, see page 444.

Research

Directory of Works-Cited Entries According to MLA Guidelines

Books

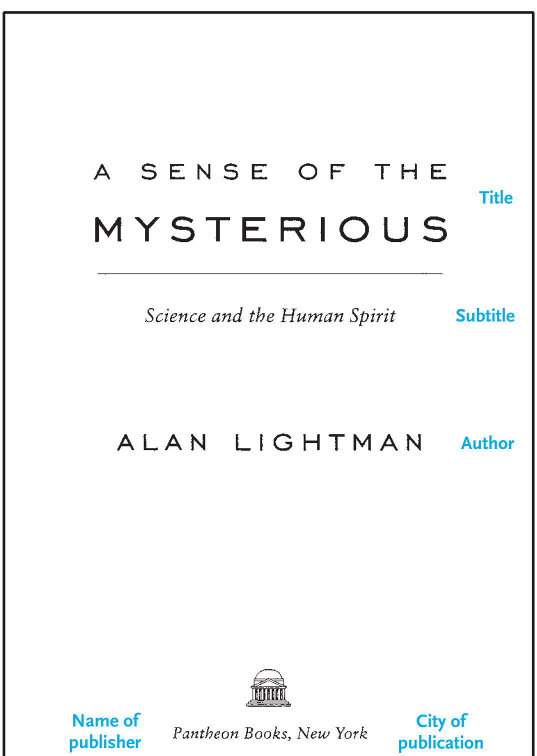
Books

Author(s) | Title | Subtitle

Lightman, Alan. <u>A Sense of the Mysterious: Science and the Human Spirit</u>. New York: Pantheon, 2005.

City of Publication | Name of Publisher | Year of Publication

You can find most of the information you need for a works-cited entry on a book's title page. If you cannot find the date of publication on the title page, turn to the copyright page. Works-cited entries for books generally include three units of information: author, title, and publication data.


A SENSE OF THE
MYSTERIOUS
Science and the Human Spirit
ALAN LIGHTMAN
Pantheon Books, New York

Title page of *A Sense of the Mysterious*.

Author The author's last name is given first. Use a comma to separate the last name from the first, and place a period at the end of this unit of information. When two or more authors are listed, only the first author's name is inverted. For a source by more than three authors, either list all the authors' names or provide just the first author's name followed by the abbreviation *et al.* (not italicized).

Atherton, Lewis.

Blyth, Carl, Sigrid Becktenwald, and Jenny Wang.

Rand, George, Peter Mathis, Sali Hudson, and Victor Singler.

OR

Rand, George, et al.

Year of publication

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Owing to limitations of space, all acknowledgments for permission to reprint previously published material may be found preceding the author's biography.

Library of Congress Cataloging-in-Publication Data

Lightman, Alan P., [date]
A sense of the mysterious : science and the human spirit / Alan Lightman.
p. cm.
ISBN 0-375-42320-6 (hardback)
1. Creative ability in science—United States. 2. Science—Philosophy. 3. Lightman, Alan P., [date] 4. Scientists—United States—20th century—Biography. I. Title.
Q172.5.C74L54 2005 501—dc22 2004052052

www.pantheonbooks.com

Book design by M. Kristen Bearse

Printed in the United States of America
First Edition
2 4 6 8 9 7 5 3 1

Copyright page of *A Sense of the Mysterious*.

Title Include the title and, if there is one, the subtitle of the book. Use a colon to separate the subtitle from the title. Underline every part of the title and subtitle, including spaces between words; however, do not underline the final period, which marks the end of the second unit of information.

Visual Explanations: Images and Quantities, Evidence and Narrative.

Publication data For the third unit of information, list the city of publication, the publisher's name, and the copyright date. Place a colon between the city of publication and the publisher's name, a comma between the publisher's name and the copyright date, and a period at the end of this unit of information. When more than one city appears on the title page, use only the first one listed. You can usually shorten a publisher's name by using the principal name (*Random* for Random House or *Knopf* for Alfred A. Knopf) or by using the abbreviation *UP* for University Press (*Yale UP* for Yale University Press).

1. Book by one author

Pinker, Steven. The Language Instinct: How the Mind Creates Language. New York: Harper, 2000.

2. Book by two or three authors

Gies, Joseph, and Frances Gies. Life in a Medieval City. New York: Harper, 1981.

List the authors' names in the order in which they appear on the title page, not in alphabetical order. Include full names for all of the authors, even if they have the same last name. Invert only the name of the first author.

3. Book by four or more authors

Biber, Douglas, Stig Johansson, Geoffrey Leech, Susan Conrad, and Edward Finegan. <u>Longman Grammar of Spoken and Written English</u>. New York: Longman, 1999.

Biber, Douglas, et al. <u>Longman Grammar of Spoken and Written English</u>. New York: Longman, 1999.

Provide the names of all the authors in the order in which they appear on the title page, with the first author's name inverted, or list only the first author's name, followed by a comma and *et al.*

4. Book by a corporate author

American Heart Association. <u>The New American Heart Association Cookbook</u>. 6th ed. New York: Clarkson Potter, 2001.

Omit any article (*a, an,* or *the*) that begins the name of a corporate author, and alphabetize the entry in the works-cited list according to the first major word of the corporate author's name.

5. Book by an anonymous author

<u>Primary Colors: A Novel of Politics</u>. New York: Warner, 1996.

Alphabetize the entry according to the first major word in the title of the work.

6. Book with an author and an editor

Dickens, Charles. <u>Pickwick Papers</u>. Ed. Malcolm Andrews. Boston: Tuttle, 1997.

Begin the entry with the author's name. Place the editor's name after the title of the book, preceded by *Ed.* for "edited by."

7. Book with an editor instead of an author

Hudson, Susan, and Lynne Gilberg, eds. <u>Roofing and Siding</u>. Menlo Park: Sunset, 1994.

Begin the entry with the name(s) of the editor(s), using the abbreviation *ed.* for "editor" or *eds.* for "editors."

8. Second or subsequent edition

Cameron, Rondo, and Larry Neal. <u>A Concise Economic History of the World: From Paleolithic Times to the Present</u>. 4th ed. New York: Oxford UP, 2003.

After the title, place the number of the edition in its ordinal form, followed by *ed.* for "edition." Note that the letters *th* following the number appear in regular type, not as a superscript.

9. Introduction, preface, foreword, or afterword to a book

Peri, Yoram. Afterword. <u>The Rabin Memoirs</u>. By Yitzhak Rabin. Berkeley: U of California P, 1996. 422-32.

Begin the entry with the name of the author of the introduction, preface, foreword, or afterword, followed by the name of the part being cited (e.g., *After-*

word). If the part being cited has a title, include the title in quotation marks between the author's name and the name of the part being cited. Provide the name of the author of the book, preceded by *By,* after the title of the book. Provide the page number(s) of the part being cited after the publication information.

10. Anthology

Ramazani, Jahan, Robert O'Clair, and Richard Ellman, eds. <u>The Norton Anthology of Modern and Contemporary Poetry</u>. 3rd ed. New York: Norton, 2003.

The entry begins with the anthology's editor(s), with the first (or only) editor's name inverted. Use the abbreviation *ed.* for "editor" or *eds.* for "editors."

11. Single work from an anthology

Savignon, Sandra J. "Communicative Language Teaching for the Twenty-First Century." <u>Teaching English as a Second or Foreign Language</u>. 3rd ed. Ed. Marianne Celce-Murcia. Boston: Heinle, 2001. 13-28.

Begin the entry with the name of the author of the work you are citing, not the name of the anthology's editor. The title of the work appears in quotation marks between the author's name and the title of the anthology. The editor's name is preceded by *Ed.* for "edited by." (Note that because *Ed.* stands for "edited by," not "editor," there is no need to make the abbreviation plural for multiple editors, as you do when listing editors before the title.) After the publication information, include the numbers of the pages on which the work appears.

12. Two or more works from the same anthology

Jarratt, Susan C. "Feminist Pedagogy." Tate, Rupiper, and Schick 113-31.

Mutnick, Deborah. "On the Academic Margins: Basic Writing Pedagogy." Tate, Rupiper, and Schick 183-202.

Tate, Gary, Amy Rupiper, and Kurt Schick, eds. <u>A Guide to Composition Pedagogies</u>. New York: Oxford UP, 2001.

When citing more than one work from the same anthology, include an entry for the entire anthology as well as entries for the individual works. In entries for individual works, list the names of the author(s) and the editor(s) and the title of the work, but not the title of the anthology. Then specify the page or range of pages on which the work appears.

13. Book with a title within the title

Koon, Helene Wickham. <u>Twentieth Century Interpretations of</u> Death of a Salesman<u>: A Collection of Critical Essays</u>. Englewood Cliffs: Prentice Hall, 1983.

When an underlined title includes the title of another work that would normally be underlined, do not underline the embedded title. If the embedded title normally requires quotation marks, it should be underlined as well as enclosed in quotation marks.

14. Translated book

Rilke, Rainer Maria. <u>Duino Elegies</u>. Trans. David Young. New York: Norton, 1978.

The translator's name appears after the book title, preceded by *Trans*. However, if the material cited in your paper refers primarily to the translator's comments rather than to the translated text, the entry should appear as follows:

Young, David, trans. Duino Elegies. By Rainer Maria Rilke. New York: Norton, 1978.

15. Republished book

Alcott, Louisa May. Work: A Story of Experience. 1873. Harmondsworth, Eng.: Penguin, 1995.

Provide the publication date of the original work after the title.

16. Multivolume work

Banks, Lynne Reid. The Indian in the Cupboard. Vol. 3. New York: Morrow, 1994.

Feynman, Richard Phillips, Robert B. Leighton, and Matthew L. Sands. The Feynman Lectures on Physics. 3 vols. Boston: Addison, 1989.

Provide only the specific volume number (e.g., *Vol. 3*) after the title if you cite material from one volume. Provide the total number of volumes if you cite material from more than one volume.

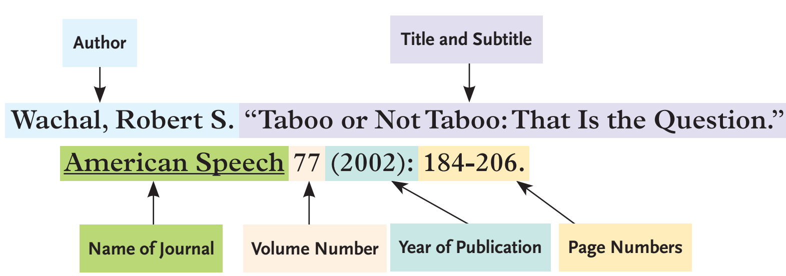
17. Book in a series

Restle, David, and Dietmar Zaefferer, eds. Sounds and Systems. Trends in Linguistics. 141. Berlin: Walter de Gruyter, 2002.

After the title of the book, provide the name of the series and the series number, separated by a period.

Articles

Article in a Journal



You can generally find the name of the journal, the volume number, and the year of publication on the cover of the journal. Sometimes this information is also included in the journal's page headers or footers. To find the title of the article, the author's name, and the page numbers, you'll need to locate the article within the journal.

Article in a Magazine

Author | Title of Article | Name of Magazine

Bilger, Burkhard. “Twin Peaks.” <u>New Yorker</u> 26 Jan. 2004: 62-73.

Date of Publication | Page Numbers

To find the name of the magazine and the date of publication (ignore volume and issue numbers), look on the cover of the magazine. Sometimes this information is also included in the magazine’s page headers or footers. To find the title of the article, the author’s name, and the page numbers, you’ll have to look at the article itself.

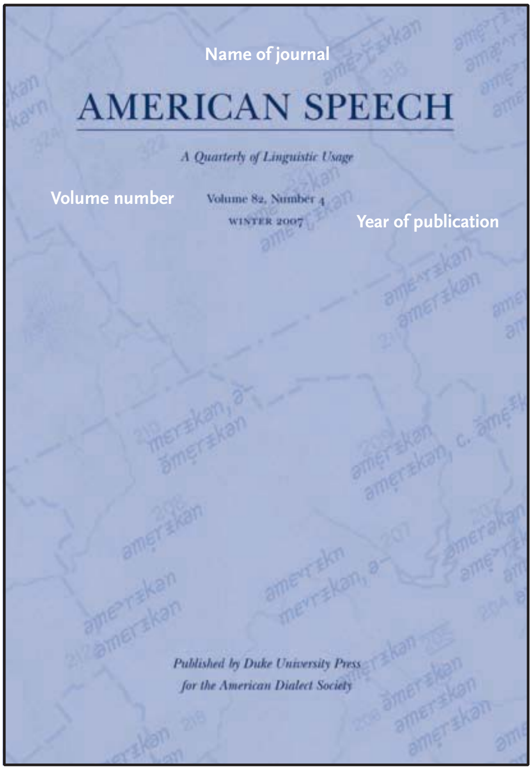
Works-cited entries for articles generally include three units of information: author, title of article, and publication data.

Author List the author, last name first. Use a comma to separate the last name from the first, and place a period at the end of this unit of information. If there is more than one author, see the information given for book entries on pages 431–432.

Title of article Include the title and, if there is one, the subtitle of the article. Use a colon to separate the subtitle from the title. Place the entire title within quotation marks, including the period that marks the end of the unit of information.

“Sounding Cajun: The Rhetorical Use of Dialect in Speech and Writing.”

Publication data The publication data that you provide depends on the type of periodical in which the article appeared. However, for all entries, include the title of the periodical (underlined), the date of publication, and the page numbers of the article. If you are using a journal, include the volume number as well. Include the issue number only when each issue of the journal is paginated separately—that is, each issue begins with page 1. Next,



Cover of an academic journal.

provide the date of publication. For journals, put the year of publication within parentheses. For magazines, give the day, month (all months except May, June, and July are abbreviated to three letters), and year. No punctuation separates the title and the date of publication. After the date of publication, place a colon and then the page numbers for the article. When citing a range of three-digit page numbers, omit the hundreds' digit on the higher number (154-59).

18. Article in a journal with continuous pagination

Burt, Susan Meredith. "Solicitudes in American English." International Journal of Applied Linguistics 13 (2003): 78-95.

Place the title of the article in quotation marks between the author's name and the name of the journal. Provide the volume number, the year of publication (in parentheses and followed by a colon), and the range of pages on which the article appears.

19. Article in a journal with each issue paginated separately

Finke, Laurie. "The Hidden Curriculum." College English 66.2 (2003): 189-96.

Begin with the information you would provide for a journal with continuous pagination, but after the volume number insert a period and the issue number.

20. Article in a monthly magazine

Moran, Thomas E. "Just for Kicks Soccer Program." Exceptional Parent Feb. 2004: 36-37.

Provide the publication month and year after the title of the magazine. Abbreviate the names of all months except May, June, and July.

21. Article in a weekly magazine or newspaper

Ratnesar, Romesh. "Al-Qaeda's New Proving Ground." Time 28 Oct. 2002: 35-36.

Provide the day, month, and year of publication after the title of the publication.

22. Article in a daily newspaper

Knickerbocker, Brad. "US Ponders Overhauling Beef Rules." Christian Science Monitor 30 Dec. 2003: 1+.

Provide the day, month, and year of publication. If the article does not appear on consecutive pages, add a plus sign after the first page number.

23. Unsigned article

"Beware the Herd." Newsweek 8 Mar. 2004: 61.

Alphabetize the entry according to the first major word in the title, ignoring any article (*a, an,* or *the*).

24. Editorial in a newspaper or magazine

Goodman, Ellen. "Get Old Quick, Kids." Editorial. Seattle Times 5 Dec. 2003: B6.

Place the word *Editorial,* followed by a period, between the title of the editorial and the name of the newspaper or magazine.

25. Book or film review

Morgenstern, Joe. "See Spot Sing and Dance: Dog Cartoon 'Teacher's Pet' Has Enough Bite for Adults." Rev. of <u>Teacher's Pet</u>, dir. Timothy Björklund. <u>Wall Street Journal</u> 16 Jan. 2004: W1+.

Place the reviewer's name first, followed by the title of the review (if any) in quotation marks. Next, provide the title of the work reviewed, preceded by *Rev. of* for "review of," and then mention the name of the author, translator, editor, or director of the original work. The word *by* precedes an author's name, *trans.* precedes a translator's name, *ed.* precedes an editor's name, and *dir.* precedes a director's name.

Other print sources

26. Letter to the editor

Azar, Zarin. Letter. <u>Los Angeles Times</u> 2 Apr. 2006: M4.

Following the author's name, use *Letter.* Then provide the name of the periodical, the date of publication, and the page number.

27. Encyclopedia entry

"Heckelphone." <u>The Encyclopedia Americana</u>. 2001.

Begin with the title of the entry, unless an author's name is provided. Provide the edition number (if any) and the year of publication after the title of the encyclopedia. Other publication information is unnecessary for familiar reference books.

28. Dictionary entry

"Foolscap." Def. 3. <u>Merriam-Webster's Collegiate Dictionary</u>. 10th ed. 2001.

A dictionary entry is documented similarly to an encyclopedia entry. If the definition is one of several listed for the word, provide the definition number or letter, preceded by *Def.* for "definition."

29. Government publication

United States. Executive Office of the President and Council of Economic Advisors. <u>Economic Report of the President</u>. Washington: GPO, 2004.

If no author is provided, list the name of the government (e.g., *United States, Montana,* or *New York City*), followed by the name of the agency issuing the publication.

30. Pamphlet or bulletin

<u>Ten Ways to Be a Better Dad</u>. Gaithersburg: National Fatherhood Institute, 2000.

An entry for a pamphlet is similar to one for a book. List the author's name first, if an author is identified.

31. Dissertation

Dittmer, Timothy. <u>A Property Rights Approach to Antitrust Analysis</u>. Diss. U of Washington, 1998. Ann Arbor: UMI, 1998.

If the dissertation has been published, proceed as for a book, but add *Diss.* for "dissertation" after the title, followed by the name of the institution that issued the degree and the year the degree was granted. In this example, *UMI* stands for "University Microfilms International," which publishes many dissertations. If the dissertation has not been published, enclose the title of the dissertation in quotation marks rather than underlining it.

Live performances and recordings

32. Play performance

<u>Roulette</u>. By Paul Weitz. Dir. Tripp Cullmann. John Houseman Theater, New York. 9 Feb. 2004.

Begin with the title of the play (underlined) followed by the names of key contributors such as author, director, performers, and/or translator. The location of the performance (the theater and the city) and the date of the performance complete the entry.

33. Lecture or presentation

Childs, David. "Tower Evolutions." Paul Rudolph Lecture. Hastings Hall, Yale U, New Haven. 12 Jan. 2004.

Ryken, Leland. Class lecture. English 216. Breyer 103, Wheaton College, Wheaton. 4 Feb. 2004.

Provide the name of the speaker, the title of the lecture (if any) in quotation marks, the sponsoring organization (if applicable), and the location and date of the lecture or presentation. If the lecture or presentation is untitled, provide a description after the name of the speaker.

34. Interview

Blauwkamp, Joan. Telephone interview. 14 Mar. 2004.

Kotapish, Dawn. Personal interview. 3 Jan. 2004.

Provide the name of the interviewee, a description of the type of interview conducted (e.g., *Telephone interview* or *Personal interview*), and the date on which the interview occurred.

35. Film

<u>Bus Stop</u>. Dir. Joshua Logan. Twentieth Century Fox, 1956.

Monroe, Marilyn, perf. <u>Bus Stop</u>. Screenplay by George Axelrod. Dir. Joshua Logan. Twentieth Century Fox, 1956.

Give the title of the film, the name of the director (preceded by *Dir.* for "directed by"), the distributor, and the year of release. To highlight the contribution of a particular individual, start with the individual's name, followed by an indication of the nature of the contribution, abbreviated if possible. For example, *perf.* means "performer."

36. Radio or television program

"Blue Blood and Beans." Narr. Garrison Keillor. <u>A Prairie Home Companion</u>. Natl. Public Radio. KJZZ, Phoenix. 21 Feb. 2004.

Simon, Scott, narr. Affluenza. Prod. John de Graaf and Vivia Boe. PBS. KCTS, Seattle. 2 July 1998.

Provide the title of the segment (in quotation marks), the title of the program (underlined), the name of the network, the call letters and city of the broadcasting station, and the date of the broadcast. Information such as the name of an author, performer, director, or narrator may appear after the title of the segment. When referring especially to the contribution of a specific individual, however, place the individual's name and an abbreviated identification of the contribution before the title.

37. Sound recording or compact disc

Indigo Girls. All That We Let In. Sony, 2004.

Begin with the name of the performer, composer, or conductor, depending on which you prefer to emphasize. Then provide the title of the recording, the manufacturer's name, and the date of the recording. If the recording is on a medium other than compact disc, include the type of medium after the title of the recording (e.g., *Audiocassette, LP*). When referring to an individual song, provide its name in quotation marks before the name of the CD, cassette, or record.

Images

38. Work of art

Vermeer, Johannes. Woman Holding a Balance. 1664. National Gallery of Art, Washington.

Provide the name of the artist, the title of the work (underlined), and the location where the artwork is housed (the name of the museum or institution that owns the piece and the city in which it is located, separated by a comma). The date the work was created may be included after its title.

39. Photograph

Lange, Dorothea. Migrant Mother. 1936. Prints and Photographs Division, Lib. of Congress, Washington.

Provide the photographer's name, the title of the work (underlined), the date the photograph was taken, and the name and location of the institution that houses the work. If the photograph has no title, briefly describe its subject.

40. Cartoon or comic strip

Cheney, Tom. "Back Page by Tom Cheney." Cartoon. New Yorker 12 Jan. 2004: 88.

The description *Cartoon* appears before the title of the publication.

41. Advertisement

McCormick Pure Vanilla Extract. Advertisement. Cooking Light Mar. 2004: 177.

Identify the item being advertised, and then include the description *Advertisement* before the usual publication information.

42. Map or chart

Scottsdale and Vicinity. Map. Chicago: Rand, 2000.

Treat the map or chart as you would an anonymous book, including the description *Map* or *Chart* before the usual publication information.

Online sources and databases

Journal Article from a Library Subscription Service

Author | Title and Subtitle of Article | Print Publication Data

Alexander, Hanan A. "Aesthetic Inquiry in Education: Community, Transcendence, and the Meaning of Pedagogy." Journal of Aesthetic Education 37.2 (2003): 1-18. Project Muse. James E. Brooks Lib., Ellensburg, WA. 23 Apr. 2006 <http://muse.jhu.edu/search/ search.cgi>.

Electronic Publication Data | Date of Access with URL

Article title

Aesthetic Inquiry in Education: Community, Transcendence, and the Meaning of Pedagogy

Author

HANAN A. ALEXANDER

What does it mean to understand education as an art, to conceive inquiry in education aesthetically, or to assess pedagogy artistically? Answers to these queries are often grounded in Deweyan instrumentalism, neo-Marxist critical theory, or postmodern skepticism that tend to fall prey to the paradoxes of radical relativism and extreme subjectivism.[1] This essay offers an alternative, communitarian account of education as an art and a neo-Kantian approach to aesthetic inquiry in education that avoids these difficulties.

I begin by examining the emergence of aesthetic inquiry in education in the context of the larger qualitative revolution in educational research. The struggle to justify the qualitative turn in educational thought was initially framed in terms of two influential doctrines: that cognition and affect on the one hand, and truth, beauty, and goodness on the other, can be clearly distinguished from one another. Qualitative methods were conceived as an alternative research paradigm — a new epistemology — in keeping with Thomas Kuhn's influential book *The Structure of Scientific Revolutions*.[2] Qualitative research, on this account, is a *cognitive* endeavor aimed at discovering a form of *knowledge* no less valid and reliable than that produced by quantitative methodologies. This way of framing the discussion led to the dichotomizing of positivist and postpositivist epistemologies, one embracing absolutism, objectivism, and rationalism, the other relativism, subjectivism, and romanticism.[3] This approach succeeded in pointing to some serious flaws in the prevailing positivist account of social research, yet it left qualitative inquiry dependent on versions of epistemological relativism and subjectivism that philosophers of knowledge have shown to be self-contradictory and incoherent.[4]

Hanan A. Alexander teaches philosophy of education and curriculum studies at the University of Haifa where he heads the Center for Jewish Education and the Department of Overseas Studies. His recent book *Reclaiming Goodness: Education and the Spiritual Quest* is winner of the National Jewish Book Award in education for 2001-2002. He recently published "Education as Spiritual Critique: Dwayne Huebner's Lure of the Transcendent" in *The Journal of Curriculum Studies* and, with Terrance McLaughlin, "Education in Religion and Spirituality" in *The Blackwell Guide to the Philosophy of Education*.

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Print publication data

First page of article in online journal.

You can usually find much of the information you will need for your works-cited entry on the first page of the article. Works-cited entries for online periodicals generally include five units of information: author, title (and subtitle, if any) of article, print publication data, electronic publication data, and date of access with URL.

Author The author's name is given, last name first. Use a comma to separate the last name from the first, and place a period at the end of this unit of information. If there is more than one author, see the information given for book entries on pages 431–432.

Title of article Include the title and, if there is one, the subtitle of the article. Use a colon to separate the subtitle from the title. Place the entire title within quotation marks, including the period that marks the end of the unit of information.

Print publication data The publication data that you provide depends on the type of periodical in which the article appeared. For detailed information, see the discussion of publication data for periodicals on pages 435–436.

Electronic publication data If possible, include the name of the database the periodical can be found in, the name of your library's subscription service, and the name of your library. If the library is not well known, specify its location (city and state abbreviation). Place a period after each of these pieces of information.

Date of access with URL The date of access is the date on which you consulted a source. It can be found on any printout of the material you used. Place the URL—the Internet address at which the source is located—between angle brackets (<>). Be sure to include its access-mode identifier (*http, ftp, telnet*) and all punctuation. If the address must continue onto a second line, break it after a slash. If the URL is excessively long or complicated (more than one full line), provide just the search page you used to find the article. If there is no search page, use the site's home page.

Electronic sources vary significantly; thus, as you prepare your works-cited list, you'll need to follow the models shown here closely. On occasion, you may not be able to find all the information mentioned. In such cases, provide as much of the information as you can.

43. Online book

Austen, Jane. Emma. 1815. Gutenburg.net. 1994. 20 Nov. 2006 <http://www.gutenberg.net/etext94/emma11.txt>.

Begin with the information you always provide for an entry for a book (author, title, and publication information, if available). Then provide as much of the following electronic publication information as possible: title of the Internet site (underlined), name of the site editor, version number (if one is provided), date of electronic publication, and name of any sponsoring organization. Conclude with the date on which you accessed the site and its URL.

44. Article in an online journal

Ballard, Karen. "Patient Safety: A Shared Responsibility." NursingWorld 8.3 (2003). 15 Jan. 2007 <http://www.nursingworld.org/ojin/topic22/tpc22_4.htm>.

Begin with the information you provide for an entry for an article in a print journal, and conclude with the date of access and the URL.

45. Article in an online magazine

Cloud, John. "The Gurus of YouTube." Time 16 Dec. 2006. 18 Dec. 2006 <http://www.time.com/time/magazine/article/0,9171,1570721,00.html>.

Begin with the information you provide for an entry for an article in a print magazine, and conclude with the date of access and the URL.

46. Article in an online newspaper

"Haitian Rebels Occupy Police Headquarters." Seattle Times 1 Mar. 2004. 19 Oct. 2006 <http://seattletimes.nwsource.com/html/home/>.

Begin with the information you provide for an entry for an article in a print newspaper, and conclude with the date of access and the URL.

47. Review in an online newspaper

Safire, William. "Not Peace, but a Sword." Rev. of The Passion of the Christ, dir. Mel Gibson. New York Times on the Web 1 Mar. 2004. 6 Sep. 2006 <http://www.nytimes.com/2004/03/01/opinion/01SAFI.html>.

Begin with the information you provide for an entry for a review in a print newspaper and conclude with the date of access and the URL.

48. Article from a library subscription service

Fenn, Donna. "Can the Boss Make the Grade?" Inc. May 1996: 114- . ABI/INFORM. ProQuest. U of Washington, Suzzallo Lib., Seattle, WA. 11 Mar. 2007 <http://www.proquest.umi.com/>.

After providing the usual information for the article, include the underlined name of the database (if known), the name of the subscription service, the name of the library or library system and the city and state in which the library is located, the date of access, and the URL for the subscription service's home page. If you know only the starting page of the original publication, provide the page number, followed by a hyphen, a space, and a period: 114- .

49. Online work of art

Picasso, Pablo. Guitar. 1912. Museum of Modern Art, New York. 17 Dec. 2006 <http://www.moma.org/collection/search.php>.

Begin with the information you always provide in an entry for a work of art and conclude with the date of access and the URL.

50. Online government publication

United States. Dept. of Health and Human Services. Dietary Guidelines for Americans 2005. 12 Jan. 2005. 2 Dec. 2006 <http://www.health.gov/dietaryguidelines/dga2005/document/>.

Begin with the information you provide for an entry for a print government publication and conclude with the date of access and the URL.

51. Web site

BrainConnection. 2006. Scientific Learning. 25 Oct. 2006 <http://www.brainconnection.com/>.

Provide the title of the site (underlined), the name of the site editor and the version number (if provided), the date of publication or latest update, and the name of any sponsoring organization. Conclude with the date of access and the URL.

52. Section of a Web site

Pycha, Anne. "Jean Piaget: Father of Developmental Psychology." <u>BrainConnection</u>. 2006. Scientific Learning. 25 Mar. 2006 <http://www.brainconnection.com/>.

Provide the information you include in an entry for an entire Web site, but place the title of the section you are citing in quotation marks before the title of the Web site. If the section has an author, list his or her name (inverted) first.

53. Course home page

Owens, Kalyn. General Chemistry. Course home page. Jan. 2004-Mar. 2004. Chemistry Dept., Central Washington U. 18 Jan. 2004 <http://www.cwu.edu/~owenska/chem182.02/>.

List the instructor's name (inverted), the course title, the description *Course home page,* the course dates, the name of the department offering the course, and the name of the institution. Conclude with the date of access and the URL.

54. E-mail message

Kivett, George. "Hydrogen Fuel Cell Technology." E-mail to Theodore Ellis. 28 Jan. 2004.

Give the name of the author of the message, the title (taken from the subject line of the message and enclosed in quotation marks), a description of the communication (including the recipient's name), and the date the message was sent.

55. Posting to discussion group or forum

Sykes, Randy. "Social Security." Online posting. 2 Mar. 2004. Talk of the Nation. 8 Mar. 2007 <http://yourturn.npr.org/cgi-bin/WebX?13@192.cWYnaODVfLi.0@.1dd081bf>.

Provide the name of the author (inverted) and the title of the posting (in quotation marks), followed by the description *Online posting.* Include the date the material was posted, the name of the forum, the date of your access, and the URL.

56. Synchronous communication

Bruckman, Amy. 8th Birthday Symposium "Educational MOOs: State of the Art." 17 Jan. 2001. MediaMOO. 10 Mar. 2004 <http://www.cc.gatech.edu/fac/Amy.Bruckman/MediaMOO/symposium-01.html>.

Provide the name of the writer (inverted) and a description of the discussion. Indicate any discussion title in quotation marks. The name of the forum appears between the date of the communication and the date of your access.

57. CD-ROM

<u>Ultimate Human Body</u>. CD-ROM. Camberwell, Austral.: DK, 2002.

Provide all the information you include for a print book. Add a description of the medium (e.g., *CD-ROM, Diskette, Magnetic tape*), followed by a period, before the publication information.

Checking Over a Works-Cited List

- ✓ Is the title, *Works Cited* (not italicized), centered one inch from the top of the page? Is the first letter of each word capitalized?
- ✓ Is the entire list double-spaced?
- ✓ Are initial lines of entries flush with the left margin and subsequent lines indented one-half inch?
- ✓ Is there a works-cited entry for each in-text citation? Is there an in-text citation for each works-cited entry?
- ✓ Are the entries alphabetized according to the first author's last name? If the author of an entry is unknown, is the entry alphabetized according to title (ignoring any initial *a, an,* or *the*)?
- ✓ If the list contains two or more entries by the same author, are the entries alphabetized according to title? After the author's full name is used for the first entry, are three hyphens substituted for the name in subsequent entries?
- ✓ Are book and periodical titles underlined? Are names of databases underlined?
- ✓ Are quotation marks used to indicate article titles?
- ✓ Are URLs enclosed in angle brackets?

Formatting an MLA Research Paper

The MLA recommends omitting a title page (unless your instructor requires one) and instead providing the identification on the first page of the paper. One inch from the top, on the left-hand side of the page, list your name, the name of the instructor, the name of the course, and the date—all double-spaced. Below these lines, center the title of the paper, which is in plain type (no italics, underlining, or boldface). On the right-hand side of each page, one-half inch from the top, use your last name and the page number as a header. Double-space the text throughout the paper, and use one-inch margins on the sides and bottom. Indent every paragraph (including the first one) one-half inch (or five spaces).

For an example of a research paper written in MLA style, see the investigative report by Kelly McNeil on pages 199-206, the position argument by Alicia Williams on pages 240-246, or the proposal by Rupali Kumar on pages 272-279.

Research

APA Guidelines for In-Text Citations

If you are following the style recommended by the American Psychological Association, your in-text citations will refer to the author(s) of the text you consulted and the year of its publication. In addition, you must specify the page number(s) for any quotations you include; the abbreviation *p.* (for "page") or *pp.* (for "pages") should precede the number. For electronic sources that do not include page numbers, specify the paragraph number and precede it with the abbreviation *para.* or the symbol ¶. When no author's name is listed, you provide a shortened version of the title of the source. If your readers want to find more

information about your source, they will look for the author's name or the title of the material in the bibliography at the end of your paper.

You will likely consult a variety of sources for your research paper. The following examples are representative of the types of in-text citations you might use.

Directory of In-Text Citations According to APA Guidelines

1. Work by one or two authors

Wachal (2002) discusses dictionary labels for words considered taboo.

Dictionary labels for taboo words include *offensive* and *derogatory* **(Wachal, 2002).**

Lance and Pulliam (2002) believe that an introductory linguistics text should have "persuasive power" **(p. 223).**

On learning of dialect bias, some students expressed outrage, often making "a 180-degree turnaround" from their original attitudes toward a standard language **(Lance & Pulliam, 2002, p. 223).**

Authors' names may be placed either in the text, followed by the date of publication in parentheses, or in parentheses along with the date. When you mention an author in the text, place the date of publication directly after the author's name. If you include a quotation, provide the page number(s) at the end of the quotation, after the quotation marks but before the period. When citing a work by two authors, use the word *and* between their names; when citing two authors in parentheses, use an ampersand (&) between their names. Always use a comma to separate the last author's name from the date.

2. Work by three, four, or five authors

First Mention

Johnstone, Bhasin, and Wittkofski (2002) describe the speech of Pittsburgh, Pennsylvania, as *Pittsburghese*.

The speech of Pittsburgh, Pennsylvania, is called *Pittsburghese* **(Johnstone, Bhasin, & Wittkofski, 2002).**

Subsequent Mention

Johnstone, Bhasin, and Wittkofski (2002) cite *gumband* and *nebby* as words used in *Pittsburghese*.

The words *gumband* and *nebby* are used by speakers of *Pittsburghese* **(Johnstone et al., 2002).**

When first citing a source by three, four, or five authors, list all the authors' last names. In subsequent parenthetical citations, use just the first author's last name along with the abbreviation *et al.* (Latin for "and others"). The abbreviation *et al.* should not be italicized in citations.

3. Work by six or more authors

Taylor et al. (2001) have stressed the importance of prohibiting the dumping of plastic garbage into the oceans.

In both the first and subsequent mentions of the source, use only the first author's last name and the abbreviation *et al.*

4. Work by an unknown author

A recent survey indicated increased willingness of college students to vote in national elections **("Ending Apathy," 2004).**

The documents leaked to the press could damage the governor's reputation **(Anonymous, 2001).**

When no author is mentioned, use a shortened version of the title instead. If the word *Anonymous* is used in the source to designate the author, use that word in place of the author's name.

5. Two or more works by the same author

Smith (2001, 2003, 2005) has consistently argued in support of language immersion.

Bayard (1995a, 1995b) discusses the acquisition of English in New Zealand.

In most cases, the year of publication will distinguish the works. However, if the works were published in the same year, distinguish them with lowercase letters, assigned based on the order of the titles in the bibliography.

6. Two or more works by different authors with the same last name

J. P. Hill and Giles (2001) and **G. S. Hill and Kellner (2002)** confirmed these findings.

When two or more authors have the same last name, always include first initials with that last name.

7. Work by a group

Style refers to publishing guidelines that encourage the clear and coherent presentation of written text (**American Psychological Association [APA], 2001**).

Spell out the name of the group when you first mention it. If the group has a widely recognizable abbreviation, place that abbreviation in square brackets after the first mention. You can then use the abbreviation in subsequent citations: (APA, 2001).

8. Work by a government author

Taxpayers encounter significant problems with two different taxes: the sole proprietor tax and the alternative minimum tax (**Internal Revenue Service [IRS], 2004**).

Spell out the name of the government entity when you first mention it. If the entity has a widely recognizable abbreviation, place that abbreviation in square brackets after the first mention. You can then use the abbreviation in subsequent citations: (IRS, 2004).

9. Indirect source

According to Ronald Butters, the word *go* is frequently used by speakers born after 1955 to introduce a quotation (**as cited in Cukor-Avila, 2002**).

Use *as cited in* to indicate that you found the information in another source.

10. Two or more works in one parenthetical citation

A speaker may use the word *like* to focus the listener's attention (**Eriksson, 1995; Ferrar & Bell 1995**).

When you include two or more works within the same parentheses, order them alphabetically. Arrange two or more works by the same author by year of publication, mentioning the author's name only once: (Kamil, 2002, 2004).

11. Personal communication

Revisions will be made to the agreement this month (**K. M. Liebenow, personal communication, February 11, 2004**).

Letters, email messages, and interviews are all considered personal communications, which you should cite in the text of a paper. Because personal communications do not represent recoverable data, you should not include entries for them in the references list.

APA Guidelines for Documenting References

Research

To provide readers with the information they need to find all the sources you have used in your paper, you must prepare a bibliography. According to APA guidelines, your bibliography should be titled *References* (not italicized). It should contain all the information your readers would need to retrieve the sources if they wished to consult them on their own. Except for personal communications, each source you cite in your text should appear in the references list.

Alphabetize your references according to the author's (or the first author's) last name. If the author is unknown, alphabetize according to title (ignoring any initial article—*a, an,* or *the*). When you have more than one source by the same author(s), order them according to the year of publication, with the earliest first.

Frazer, B. (2000).

Frazer, B. (2004).

If two or more works by the same author(s) have the same year of publication, the entries are ordered alphabetically according to the works' titles, and lowercase letters are added to the date to distinguish the entries.

Fairclough, N. (1992a). The appropriacy of "appropriateness."

Fairclough, N. (1992b). *Critical language awareness.*

Fairclough, N. (1992c). *Discourse and social change.*

When an author you have cited is also the first of two or more authors of another entry, list the source with a single author first.

Allen, J. P. (1982).

Allen, J. P., & Turner, E. J. (1988).

When two or more entries have the same first author, alphabetize the list according to the names of subsequent authors.

Fallows, M. R., & Andrews, R. J. (1999).

Fallows, M. R., & Laver, J. T. (2002).

Double-space all of your entries, leaving the first line flush with the left margin and indenting subsequent lines one-half inch or five character spaces. (Your word processor may refer to the indented line as a *hanging indent.*)

For more details on various types of sources, use the following directory to find relevant sections. For an example of a references list, see pages 467–468. If you would like to use a checklist to help ensure that you have followed APA guidelines, see page 459.

Directory of References Entries According to APA Guidelines

Research

Books

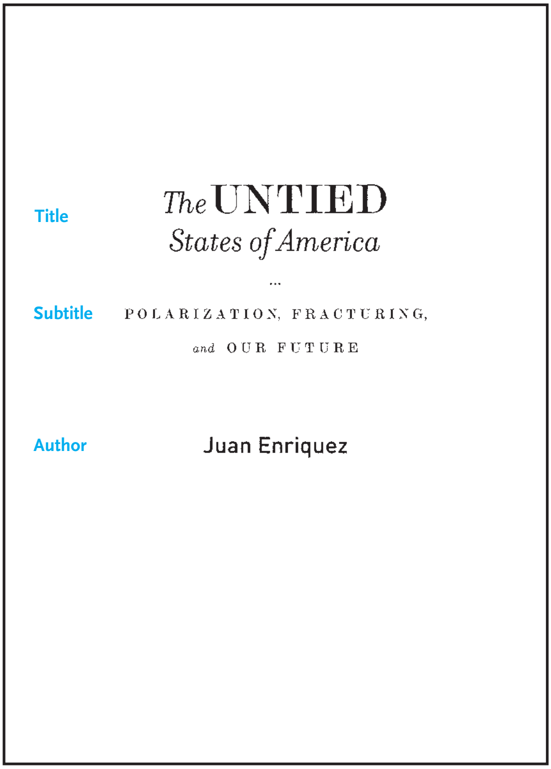
Author(s) | Year of Publication | Title | Subtitle

Enriquez, J. (2005). *The untied states of America: Polarization, fracturing, and our future.* New York: Crown.

City of Publication | Name of Publisher

You can find most of the information you need to write a reference entry on a book's title page. If you cannot find the date of publication on the title page, turn to the copyright page. Reference entries for books generally include four units of information: author, year of publication, title, and publication data.

Author The author's last name appears first, followed by the first and (if given) the second initial. Use a comma to separate the last name from the initials, and place a period at the end of this unit of information. If there is



Title page of *The Untied States of America*.

more than one author, invert all the authors' names, following the pattern described for a single author. Separate the names with commas, adding an ampersand (&) before the name of the last author.

Hooker, R.

Montgomery, M., & Morgan, E.

McCrum, D., Kurath, H., & Middleton, S.

Year of publication Place the year of publication in parentheses after the author's name. Mark the end of this unit of information with a period.

Title Include the title and, if there is one, the subtitle of the book. Capitalize *only* the first word of the title and the subtitle, plus any proper nouns. Use a colon to separate the subtitle from the title. Italicize the title and subtitle.

Social cognition: Key readings.

Publication data For the fourth unit of information, start with the city of publication, adding the common two-letter state abbreviation unless the city is Baltimore, Boston, Chicago, Los Angeles, New York, Philadelphia, or San Francisco. For works published abroad, add the name of the country unless the city is Amsterdam, Jerusalem, London, Milan, Moscow, Paris, Rome, Stockholm, Tokyo, or Vienna. Place a colon between the city of publication and the publisher's name. Use a shortened version of the publisher's name if possible. Although the word *Press* or *Books* should be retained, *Publishers, Company* (or *Co.*), and *Incorporated* (or *Inc.*) can be omitted.

1. Book by one author

Gladwell, M. (2002). *The tipping point: How little things can make a big difference*. New York: Little, Brown.

2. Book by two or more authors

Alberts, B., Lewis, J., & Johnson, A. (2002). *Molecular biology of the cell.* Philadelphia: Taylor & Francis.

If there are more than six authors, provide the names of the first six authors, inverted, and then use *et al.* to indicate that there are additional authors.

3. Book with editor(s)

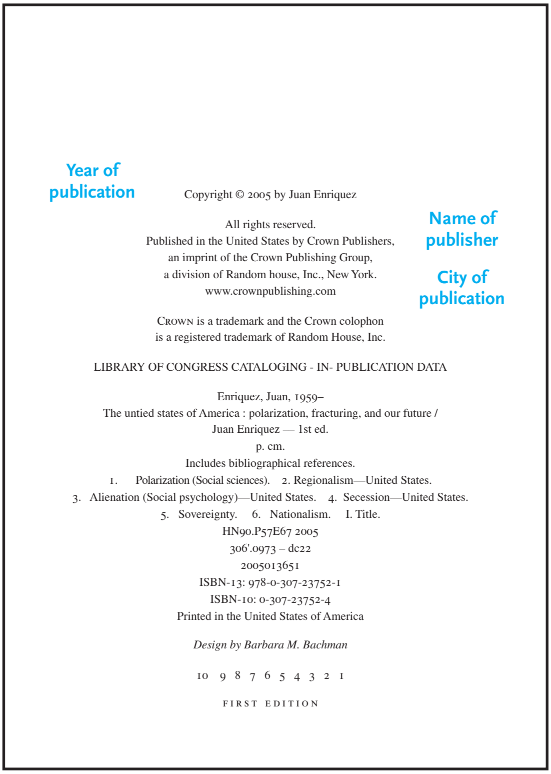
Good, T. L., & Warshauer, L. B. (Eds.). (2002). *In our own voice: Graduate students teach writing.* Needham Heights, MA: Allyn & Bacon.

Provide the abbreviation *Ed.* or *Eds.* in parentheses after the name(s) of the editor(s).

4. Book with an author and an editor

Lewis, C. S. (2003). *A year with C. S. Lewis: Daily readings from his classic works* (P. S. Klein, Ed.). Grand Rapids, MI: Zondervan.

Provide the editor's name and the abbreviation *Ed.* in parentheses after the title of the book.



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LIBRARY OF CONGRESS CATALOGING - IN- PUBLICATION DATA

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Juan Enriquez — 1st ed.
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FIRST EDITION

Copyright page of *The Untied States of America.*

5. Book by a corporate author

Modern Language Association of America. (1978). *International bibliography of books and articles on the modern languages and literatures, 1976.* New York: Author.

Alphabetize by the first major word in the corporate author's name. List the publisher as *Author* when the author and the publisher are the same.

6. Book by an anonymous author

Primary colors: A novel of politics. (1996). New York: Warner.

List the title of the book in place of an author. Alphabetize the entry by the first major word of the title.

7. Second or subsequent edition

Cember, H. (1996). *Introduction to health physics* (3rd ed.). New York: McGraw-Hill.

Maples, W. (2002). *Opportunities in aerospace careers* (Rev. ed.). New York: McGraw-Hill.

Provide the edition number in parentheses after the title of the book. If the revision is not numbered, place *Rev. ed.* for "revised edition" in parentheses after the title.

Research

8. Translated book

De Beauvoir, S. (1987). *The woman destroyed* (P. O'Brien, Trans.). New York: Pantheon. (Original work published 1969)

Insert the translator(s) name(s) in parentheses after the title, and conclude with the original publication date. Note the absence of a period at the end of the entry. In the text, provide both publication dates as follows: (De Beauvoir, 1969/1987).

9. Republished book

Freire, P. (1982). *Pedagogy of the oppressed* (2nd ed.). London: Penguin. (Original work published 1972)

Conclude the entry with the original publication date. In the text provide both dates: (Freire, 1972/1982).

10. Multivolume work

Doyle, A. C. (2003). *The complete Sherlock Holmes* (Vols. 1–2). New York: Barnes & Noble.

Maugham, S. W. (1977–1978). *Collected short stories* (Vols. 1–4). New York: Penguin.

Include the number of volumes after the title of the work. If the volumes were published over a period of time, provide the date range after the author's name.

11. Government report

Executive Office of the President. (2003). *Economic report of the President, 2003* (GPO Publication No. 040-000-0760-1). Washington, DC: U.S. Government Printing Office.

Provide the publication number in parentheses after the name of the report. If the report is available from the Government Printing Office (GPO), that entity is the publisher. If the report is not available from the GPO, use *Author* as the publisher.

12. Selection from an edited book

Nunan, D. (2001). Syllabus design. In M. Celce-Murcia (Ed.), *Teaching English as a second or foreign language* (3rd ed., pp. 55–65). Boston: Heinle & Heinle.

The title of the selection is not italicized. The editor's name appears before the title of the book. Provide the page or range of pages on which the selection appears.

13. Selection from a reference book

Mammals. (1998). In P. Alden (Ed.), *National Audubon Society field guide to the Pacific Northwest* (pp. 330–367). New York: Knopf.

Provide the page number or range of pages after the title of the book. If the selection has an author, give that author's name first.

Bruce, F. F. (1991). Hermeneutics. In *New Bible Dictionary* (p. 476). Wheaton, IL: Tyndale.

Articles in print

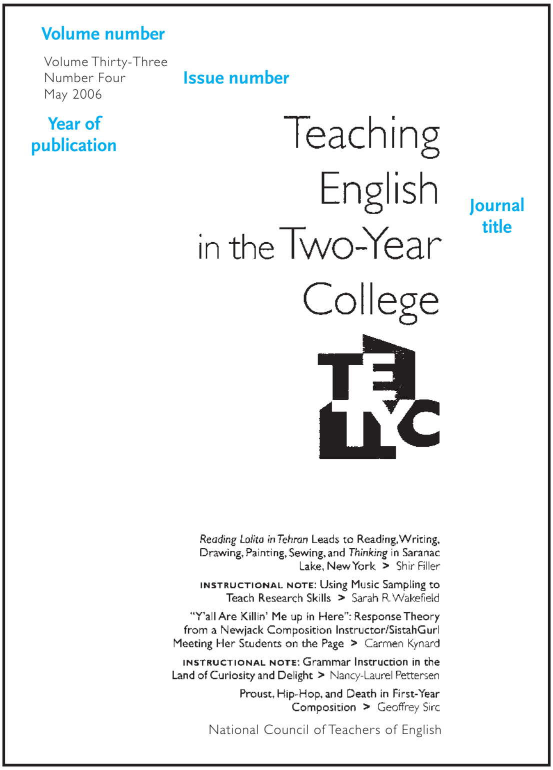
Article in a Journal

Author | Year of Publication | Title of Article

Sirc, G. (2006). **Proust, hip-hop, and death in first-year composition.** *Teaching English in the Two-Year College, 33*(4), 392–398.

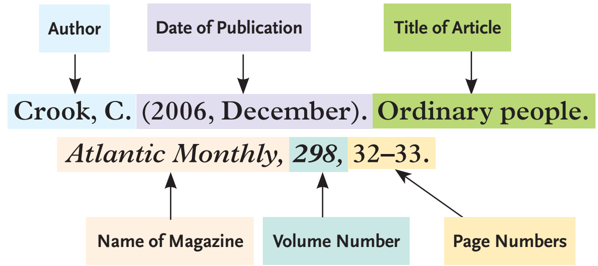
Name of Journal | Volume Number | Issue Number | Page Numbers

You can generally find the journal title, the volume and issue numbers, and the year of publication on the cover of the journal. Sometimes this information is also included in the journal's page headers or footers. To find the title of the article, the author's name, and the page numbers, you'll have to locate the article within the journal.



Cover of an academic journal.

Article in a Magazine



To find the name of the magazine, the volume number, and the date of publication, look on the cover of the magazine. Sometimes this information is also included in the magazine's page headers or footers. For the title of the article, the author's name, and the page numbers, look at the article itself. Reference entries for articles generally include four units of information: author, date of publication, title of article, and publication data.

Author The author's last name appears first, followed by the first and (if given) the second initial. Use a comma to separate the last name from the initial(s), and place a period at the end of this unit of information. For articles with more than one author, see the information given for book entries on pages 449–450.

Date of publication For journals, place just the year of publication in parentheses after the author's name. For magazines, also specify the month and the day (if given). Mark the end of this unit of information with a period.

Title of article Include the title and, if there is one, the subtitle of the article. Capitalize *only* the first word of the title and the subtitle, plus any proper nouns. Use a colon to separate the subtitle from the title. Place a period at the end of this unit of information.

Publication data The publication data that you provide depends on the type of periodical in which the article appeared. However, for all entries, include the title of the periodical (italicized), the volume number (also italicized), and the page numbers of the article. If you are using a journal that paginates each issue separately, include the issue number as well. Place the issue number (not italicized) in parentheses following the volume number. After the issue number, place a comma and then the article's page numbers.

14. Article in a journal with continuous pagination

McCarthy, M., & Carter, R. (2001). Size isn't everything: Spoken English, corpus, and the classroom. *TESOL Quarterly, 35,* 337–340.

Provide the volume number in italics after the title of the journal. Conclude with the page number or page range.

15. Article in a journal with each issue paginated separately

Conrad, S. (1999). The importance of corpus-based research for language teachers. *System, 27*(1), 1–18.

Provide the issue number in parentheses after the volume number. Italicize the volume number, but not the issue number.

16. Article with three to six authors

Biber, D., Conrad, S., & Reppen, R. (1996). Corpus-based investigations of language use. *Annual Review of Applied Linguistics, 16,* 115–136.

If there are six or fewer authors, list all of the authors' names.

17. Article with more than six authors

Stone, G. W., Ellis, S. G., Cox, D. A., Hermiller, J., O'Shaughnessy, C., Mann, J. T., et al. (2004). A polymer-based, paclitaxel-eluting stent in patients with coronary artery disease. *The New England Journal of Medicine, 350,* 221–231.

Provide the names of the first six authors, and then use *et al.* to indicate that there are additional authors.

18. Article in a monthly or weekly magazine

Alter, J. (2004, March 15). The fight for the high ground. *Newsweek, 143,* 42.

Warne, K. (2004, March). Harp seals. *National Geographic, 205,* 50–67.

Provide the month and year of publication for monthly magazines or the day, month, and year for weekly magazines. Names of months are not abbreviated. Include the volume number (italicized) and the page number or page range (not italicized) after the name of the magazine.

19. Anonymous article

Ohio police hunt for highway sniper suspect. (2004, March 16). *New York Times,* p. A4.

Begin the entry with the title of the article, followed by the date of publication.

20. Article in a newspaper

Ross, E. (2004, February 25). Adaptability of bird virus studied. *The Seattle Post-Intelligencer,* p. A8.

Use *p.* or *pp.* before the page number(s) of newspaper articles. If the article appears on discontinuous pages, provide all of the page numbers, separated by commas: pp. A8, A10–11, A13.

21. Letter to the editor

Richard, J. (2004, March 8). Diabetic children: Every day a challenge [Letter to the editor]. *The Wall Street Journal,* p. A17.

Include the description *Letter to the editor* in square brackets after the title of the letter.

22. Editorial in a newspaper

Sadat, L. (2003, December 16). UN tribunal is best option [Editorial]. *USA Today,* p. 16A.

Include the description *Editorial* in square brackets after the title.

23. Book review

Kakutani, M. (2004, February 13). All aflutter, existentially [Review of the book *Dot in the universe*]. *New York Times*, p. E31.

In square brackets after the title of the review, indicate that the work cited is a review, provide a description of the medium of the work (e.g., book, film, or play), and include the title of the work.

Sources produced for access by computer

JOURNAL ARTICLE FROM A DATABASE

Author(s) | Year of Publication | Title and Subtitle of Article

Wallace, K. A., & Bergeman, C. S. (2002). **Spirituality and religiosity in a sample of African American elders: A life story approach.** ***Journal of Adult Development,*** *9*(2), **141–154. Retrieved January 31, 2007, from PsychINFO database.**

Print Publication Data | Date of Retrieval and Name of Database

You can usually find much of the information you will need for your reference entry on the first page of the article. Each entry generally includes five units of information: author, year of publication, title and subtitle of article, print publication data, and date of retrieval and name of database.

Author The author's last name appears first, followed by the first and (if given) the second initial. Use a comma to separate the last name from the initials, and place a period at the end of this unit of information. For articles with more than one author, see the information given for book entries on pages 449–450.

Date of publication For journals, place just the year of publication in parentheses after the author's name. Mark the end of this unit of information with a period.

Title of article Include the title and, if there is one, the subtitle of the article. Capitalize *only* the first word of the title and subtitle, plus any proper nouns. Use a colon to separate the subtitle from the main title. Place a period at the end of this unit of information.

Print publication data The publication data that you provide depends on the type of periodical in which the article appeared. See the information on publication data for periodicals on page 454.

Date of retrieval and name of database Include both the date on which you accessed the database and the name of the database. Place the date after the word *Retrieved;* follow it with the word *from* and the name of the database.

Electronic sources vary significantly; therefore, as you prepare your list of references, follow the models below closely. On occasion, you may not be able to find all the information presented in a particular model. In such cases, just provide as much of the information as you can.

24. Online article based on a print source

McNamara, R. (2000). Britain, Nasser, and the outbreak of the six day war [Electronic version]. *Journal of Contemporary History, 35*(4), 619–639.

Place the words *Electronic version* in square brackets after the title to indicate that the article is also available in print.

25. Article in a journal published only online

Park, N., & Peterson, C. (2003, December 18). Early intervention from the perspective of positive psychology. *Prevention & Treatment, 6,* Article 35. Retrieved April 3, 2006, from http://journals.apa.org/prevention/volume6/pre0060035c.html

Provide the issue number and the article number (if any) after the title of the journal. Conclude with the retrieval date and the URL. Note that no period follows the URL.

26. Article in an online newspaper

Eisner, P. (2004, March 16). Back in the Caribbean heat. *The Washington Post.* Retrieved May 11, 2006, from http://www.washingtonpost.com

Provide the full date of the article after the author's name. Conclude with the retrieval date and the URL.

27. Message posted to a newsgroup

Skrecky, D. (2004, February 27). Free radical theory of aging falsified. Message posted to news://ageing/bionet.molbio.ageing

If the author's name is unavailable, the author's screen name may be used. The protocol preceding the newsgroup address is *news.*

28. Message posted to a forum or discussion group

Vellenzer, G. (2004, January 24). Synonyms of entreaty [Msg. 2]. Message posted to http://groups.google.com/groups?selm=MPG.1a7cacccd54e9c27989b95%40news.CIS.DFN.DE&output=gplain

Any additional identifying information (e.g., *Msg 2*) should be provided in square brackets after the subject line of the message.

29. Article from a database

Yeh, S. (2003). An evaluation of two approaches for teaching phonemic awareness to children in Head Start. *Early Childhood Research Quarterly, 18,* 513–529. Retrieved January 15, 2007, from PsycINFO database.

Conclude with the date of retrieval and the name of the database.

30. Article from an information service

Dixon, L. Q. (2003). *The bilingual education policy in Singapore: Implications for second language acquisition.* Chicago: Spencer Foundation. (ERIC Document Reproduction Service No. ED478019)

Provide the ERIC document number in parentheses at the end of the entry.

31. Authored document from a Web site

Harvey, S. (1994, September). *Dynamic play therapy: An integrated expressive arts approach to the family treatment of infants and toddlers.* Retrieved December 28, 2006, from http://www.zerotothree.org/aboutus/dialogue.html

When the document apears on a large Web site such as a university or government Web site, provide the name of the host organization before the URL:

Darling, C. (2002). *Guide to grammar and writing.* Retrieved September 12, 2006, from Capital Community College Web site: http://cctc2.commnet.edu/grammar/modfiers.htm

32. Document from a Web site with no identified author

Wine Institute. (2004, February 10). *California wine grape crush down five percent to 2.94 million tons in 2003.* Retrieved April 5, 2006, from http://www.wineinstitute.org/communications/statistics/crush_2003.htm

Use the name of the organization hosting the Web site as the author of the document.

33. Online government publication

Administration on Aging. (2003). *A profile of older Americans: 2003.* Retrieved January 3, 2007, from http://www.aoa.gov/prof/Statistics/profile/2003/profiles2003.asp

Use *(n.d.)* in place of a publication date if the date is unknown.

34. Email message

Personal communications such as email messages, letters, telephone conversations, and personal interviews do not appear in the references list, but should be cited in the text as follows: (S. L. Johnson, personal communication, September 3, 2003).

Research

Other sources

35. Motion picture

Jurow, M. (Producer), & Edwards, B. (Writer/Director). (1963). *The pink panther* [Motion picture]. United States: United Artists.

Begin with the name of the producer or the director, or both. Include the description *Motion picture* in square brackets after the title of the film. Conclude with the country of origin and the name of the movie studio.

36. Television program

Godeanu, R. (Producer). (2004, March 17). *In search of ancient Ireland* [Television broadcast]. Alexandria, VA: Public Broadcasting Service.

Begin with the name of the producer. Italicize the title of the program, and follow the title with the description *Television broadcast* in square brackets.

37. Music recording

Connor, S. (2004). Bounce. On *Sarah Connor* [CD]. New York: Sony.

Porter, C. (1936). Easy to love [Recorded by H. Connick, Jr.]. On *Come by me* [CD]. New York: Columbia. (1999)

Start with the name of the songwriter and the date the song was written. If someone other than the songwriter recorded the song, add *Recorded by* and the singer's name in square brackets after the song title. Indicate the medium on which the recording was made in square brackets after the album title. Conclude the entry with the year the song was recorded, in parentheses, if that date is not the same as the date the song was written.

38. Interview

Brock, A. C. (2006). Rediscovering the history of psychology: Interview with Kurt Danziger. *History of Psychology, 9*(1), 1–16.

For a published interview, follow the format for an entry for an article. If you conducted the interview yourself, cite the name of the person you interviewed in the body of your paper and include in parentheses the words *personal communication,* followed by a comma and the interview date. Do not include an entry for a personal interview in the list of references.

Checking Over a References List

- ✓ Is the title, *References* (not italicized), centered one inch from the top of the page? Is the first letter capitalized?
- ✓ Is the entire list double-spaced?
- ✓ Are initial lines flush with the left margin and subsequent lines indented one-half inch?
- ✓ Is there an entry in the references list for each in-text citation (except for personal communications)? Is there an in-text citation for each entry in the references list?
- ✓ Are the entries alphabetized according to the first author's last name? If the author of an entry is unknown, is the entry alphabetized according to title (ignoring any initial *a, an,* or *the*)?
- ✓ If the list contains two or more entries by the same author, are the entries arranged according to year of publication (earliest one first)?
- ✓ Are book and periodical titles italicized?
- ✓ Is capitalization used for only the first words of book and article titles and subtitles and any proper nouns they contain?

Sample APA Research Paper

The APA provides the following general guidelines for formatting a research paper. The title page is page 1 of your paper. In the upper right-hand corner, place a manuscript page header consisting of a shortened version of your title (two or three words) and the page number, separated by five character spaces. The page number should be one-half inch from the top of the page and one inch from the right edge. This manuscript page header should appear on every page. On the left-hand side of the title page, below the manuscript page header, place the running head. The running head is also a shortened version of the title, but it need not be as short as the title in the page header; it should be no longer than fifty characters (including punctuation and spaces). Capitalize each letter in the running head. Place the full title in the center of the page, using both uppercase and lowercase letters. Below it, put your name and affiliation (double-spaced)—unless your instructor asks you to include such information as the date and the course name and number instead of your affiliation.

If your instructor requires one, include an abstract—a short summary of your research—as the second page of your paper. The abstract should be no longer than 120 words. The word *Abstract* should be centered at the top of the page.

The first page of text is usually page 3 of the paper (following the title page and the abstract). The full title of the paper should be centered one inch from the top of the page. Double-space between the title and the first line of text. Use a one-inch margin on all sides of your paper (left, right, top, and bottom). Do not justify the text; that is, leave the right margin uneven. Indent paragraphs and block quotations one-half inch. Double-space your entire paper, including block quotations.

[1] Perceptions of Peers' 1

Running head:

PERCEPTIONS OF PEERS' DRINKING BEHAVIOR [2]

[1] The manuscript page header contains the first two or three words of the title and the page number. The header is typed in uppercase and lowercase letters.

[2] The running head includes no more than fifty characters, with all letters capitalized.

Perceptions of Peers' Drinking Behavior [3]

Catherine L. Davis

Central Washington University [4]

[3] The title is typed in uppercase and lowercase letters.

[4] An instructor may require such information as the date and the course name and number instead of an affiliation.

Perceptions of Peers' 2

Abstract [5]

This study is an examination of how students' perceptions of their peers' drinking behavior are related to alcohol consumption and alcohol-related problems on campus. Four hundred nine randomly selected college students were interviewed using a modified version of the Core Survey (Presley, Meilman, & Lyeria, 1995) to assess alcohol consumption and its related problems. [6]

[5] The abstract appears on a separate page, with the heading centered on the page width.

[6] The abstract should not exceed 120 words.

Research

[7] The full title of the paper is centered on the page width.

Perceptions of Peers' Drinking Behavior [7]

Studies typically report the dangers associated with college students' use of alcohol (Wechsler, Davenport, Dowdall, Moeykens, & Castillo, 1994; Wechsler, Dowdall, Davenport, & DeJong, 1995). [8] Nonetheless, drinking is still highly prevalent on American campuses. Johnston, O'Malley, and Bachman (1998) found that 87% of the college students they surveyed reported drinking during their lifetime. Most of the students are 21 or 22 years old and report frequent episodes of heavy drinking (i.e., binge drinking).

[8] Authors of sources are named in parenthetical citations, including the year of publication of each source.

Heavy episodic drinking is particularly problematic. Johnston et al. (1998) found that 41% of college students engage in heavy episodic drinking, which they defined as having at least five or more drinks in a row at least once in the 2 weeks prior to being surveyed. Heavy episodic drinking is related to impaired academic performance, interpersonal problems, unsafe sexual activity, and sexual assault and other criminal violations (Moore, Smith, & Catford, 1994). The magnitude of such problems has led Wechsler et al. (1995) [9] to conclude that heavy episodic drinking is the most serious drug problem on college campuses.

[9] This is a subsequent mention of a work by four authors.

Massad and Rauhe (1997) [10] report that college students engage in heavy episodic drinking in response to social pressure or physical discomfort. Often students simply drink to get drunk (Wechsler et al., 1995). Recent research suggests that students'

[10] Authors are named in the text; the year of publication is placed in parentheses after the names.

misperceptions of their peers' drinking behavior contribute to increased alcohol consumption (Perkins, 2002).

College students commonly perceive their social peers as drinking more often and in greater quantities than they actually do (Baer, Stacy, & Larimer, 1991). When these students see their peers as heavy drinkers, they are more likely to engage in heavy drinking (Perkins & Wechsler, 1996). **[11]** The goal of this study was to determine whether students' perceptions of their peers' use of alcohol are related to alcohol consumption and alcohol-related problems on campus.

[11] This is a citation of a work by two authors.

Method

Participants

For the purposes of this study, a randomly selected sample (N = 409) of undergraduate students from a university in the Pacific Northwest was drawn. The mean age of participants, 55.8% of whom were female, was 24 years; 54.5% of participants were White, 19% were Hispanic, 14.8% were Asian/Pacific Islander, 5% were African American, 0.5% were American Indian, and 6.3% indicated "Other" as their ethnicity.

Instrument

The study used a modified version of the short form of the Core Survey (Presley, Meilman, & Lyeria, 1995). The Core Survey measures alcohol and other drug (AOD) use as well as related problems experienced by college students. For the purposes of this

study, the Core was modified from a self-administered format to an interview format.

Procedure

Interviews were conducted by telephone. Each interview took an average of 16 minutes to complete. The refusal rate for this survey was 12%, and those refusing to participate were replaced randomly.

Alcohol use was defined as the number of days (during the past 30 days) that respondents drank alcohol. *Heavy episodic drinking* was defined as five or more drinks in a single setting, with a drink consisting of one beer, one glass of wine, one shot of hard liquor, or one mixed drink (Presley et al., 1995). **[12]** Respondents indicated the number of occasions in the past 2 weeks that they engaged in heavy episodic drinking. *Alcohol-related problems* were defined as the number of times in the past 30 days respondents experienced any of 20 specific incidents.

[12] This is a subsequent mention of a work by three authors.

To determine alcohol-related problems, the interviewer asked students how many times they (a) had a hangover, (b) damaged property, (c) got into a physical fight, (d) got into a verbal fight, (e) got nauseous or vomited, (f) drove a vehicle while under the influence, (g) were criticized by someone they knew, (h) had memory loss, or (i) did something they later regretted. To determine their perceptions of the amount of alcohol normally consumed by their peers, students were asked to respond on a 7-point ordinal scale that ranged from 0 = never to 6 = almost daily.

[The data analysis and statistical report of results have been omitted.]

Discussion

The relationship found here concerning the normative perception of alcohol use is somewhat consistent with past research (Baer & Carney, 1993; Perkins, 2002) **[13]** that suggested drinking norms are related to alcohol use. Readers should note, however, that respondents' perceptions of the drinking norm were consistent with the actual norm for 30-day use. This indicates that students are fairly accurate in assessing their peers' drinking frequencies. Unfortunately, the current study did not include a perception question for heavy episodic drinking, making it unclear whether respondents accurately perceive their peers' drinking quantity. Conceptually, misperceptions of drinking quantity might be better predictors of heavy episodic drinking. That is, students might falsely believe that their peers drink heavily when they drink. Such a misperception would be compounded by the fact that most students accurately estimate frequency of their peers' drinking. The combination of an accurate perception of frequency coupled with an inaccurate perception of quantity might result in an overall perception of most students being heavy, frequent drinkers. As expected, this study also revealed a positive and moderately strong pathway from alcohol use, both heavy episodic drinking and 30-day drinking, to alcohol-related problems.

[13] A semicolon separates sources in the same parenthetical citation.

This study represents an effort to add to the literature concerning college students' alcohol consumption and its related problems. The results of the study suggest that students' perceptions of their peers' drinking habits are important predictors of drinking or drinking-related problems. Future studies along similar lines might help prevention specialists better design media campaigns related to drinking norms and high-risk behaviors.

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